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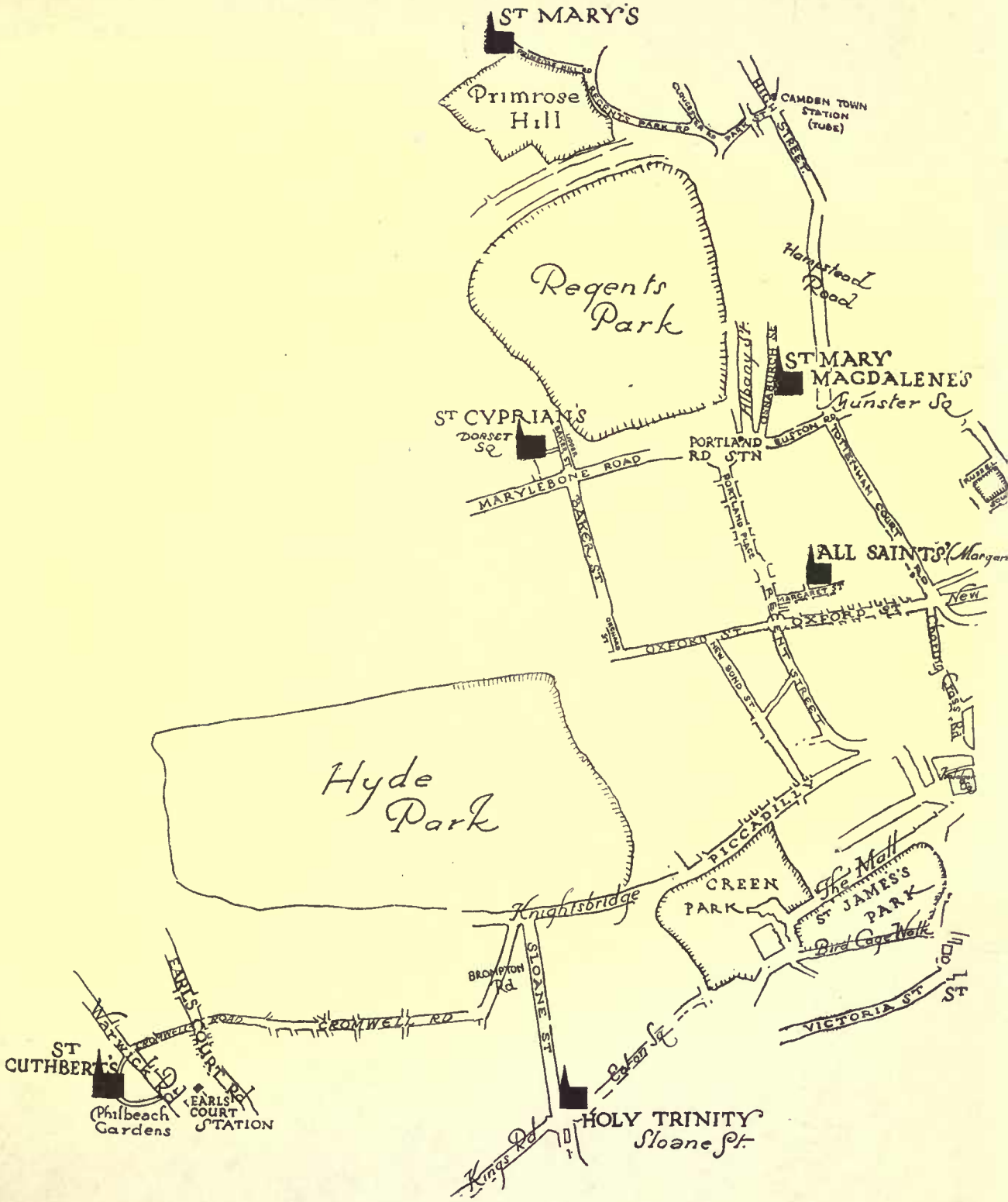
SOME LONDON CHURCHES

REV. E. HERMITAGE DAY. D.D.

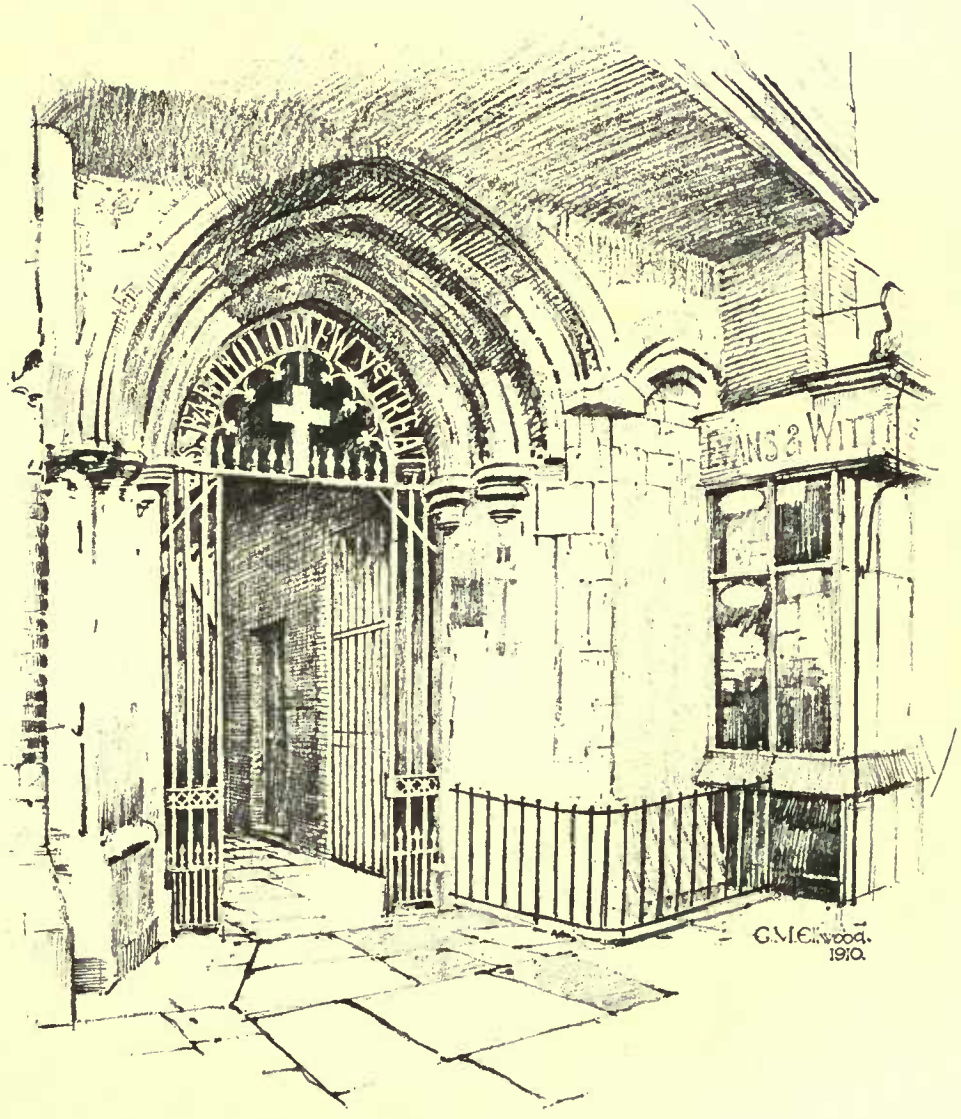
ILLUSTRATED BY
G.M. ELLWOOD.


ST MARY'S
Primrose Hill
CAMDEN TOWN STATION (TUBE)
Regents Park
Hamstead Road
ST MARY MAGDALENE'S
ST CYPRIAN'S
PORTLAND RD STN
MARYLEBONE ROAD
ALL SAINTS'
OXFORD ST
Hyde Park
PICCADILLY
GREEN PARK
The Mall
ST JAMES'S PARK
Bird Cage Walk
Knightsbridge
BROMPTON Rd
SLOANE ST
CROMWELL RD
EARLS COURT Rd
ST CUTHBERT'S
Philbeach Gardens
EARLS COURT STATION
VICTORIA ST
HOLY TRINITY
Sloane St
Kings Rd

P. H. Ditchfield,
with the writer's kind rega
Christmas, 19

Sidney &
Thomson
Fisher

SOME LONDON CHURCHES



Frontispiece *ST. BARTHOLOMEW THE GREAT*

SOME LONDON CHURCHES

Twenty-six Plates from Original Pencil Drawings by

G. M. ELLWOOD

With Historical & Descriptive notes by

E. HERMITAGE DAY, D.D., F.S.A.

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PREFACE

IT is desirable to say a word or two on the principle which has governed the selection of the churches which are here briefly described, and are presented in Mr. Ellwood's illustrations.

They are churches which for one reason or another may be considered representative, and are therefore visited by many English and American Churchmen. Some, as S. Bartholomew's, Smithfield, and Great S. Helen's, Bishopsgate, constitute a part of the heritage, lamentably lessened by the Great Fire, which the Church in London treasures from the Middle Ages. Others, as S. Stephen's, Walbrook, S. Mildred's, Bread Street, and Christ Church, Spitalfields, exemplify the work of Sir Christopher Wren and his successors, and the spirit of post-Restoration Churchmanship. Others, as All Hallows' Barking, S. Olave's, Hart Street, and S. Giles's, Cripplegate, derive a peculiar interest from their association with great personalities. Others again show the development of modern architecture, and recall the history of the revival of life within the Church and her recovery of the splendour of worship.

No selection could be completely justified to the satisfaction of all readers. In this case it has been severely limited, lest the volume should be unwieldy, limited also to churches easily accessible. But it is a selection which I venture to think admits of adequate defence. And the intention of the volume will have been fulfilled if it should direct attention to churches which are well worth seeing,

and should remain on the shelves to remind its readers of pilgrimages made to shrines of London's faith and worship.

I have of course been indebted, as every writer on London churches must be, to the works of Canon Benham, Mr. T. F. Bumpus, and Mr. A. E. Daniell, as well as to authorities whose names appear in the text. But the chapters represent personal knowledge and independent judgement. And I am also indebted to the incumbents of the various churches for information as to the hours during which their churches may be found open.

E. HERMITAGE DAY.

CONTENTS

	PAGE
All Hallows' Barking, by the Tower	1
All Saints', Margaret Street	5
Christ Church, Spitalfields	9
Great St. Helen's, Bishopsgate	13
Church of the Holy Redeemer, Clerkenwell	17
Holy Trinity, Sloane Street	21
St. Alban's, Holborn	25
St. Bartholomew the Great, Smithfield	29
St. Bride's, Fleet Street, E.C.	33
St. Catherine Cree, Leadenhall Street, E.C.	37
St. Clement Danes, Strand	41
St. Columba's, Haggerston	45
St. Cuthbert's, Philbeach Gardens	49
St. Cyprian's, Dorset Square	53
St. Giles's, Cripplegate	57
St. Margaret's, Westminster	61
St. Martin's-in-the-Fields, Trafalgar Square	65
St. Mary-le-Bow, Cheapside	69
St. Mary-le-Strand	73
St. Mary Magdalene's, Munster Square	77
St. Mary the Virgin, Primrose Hill	81
St. Mildred's, Bread Street, E.C.	85
St. Olave's, Hart Street, E.C.	89
St. Peter's, London Docks	93
St. Stephen's, Walbrook	97

Hours during which the churches are open 101

ALL HALLOWS BARKING BY THE TOWER

THE exterior of All Hallows' Barking, is not very impressive. New buildings, excellent in themselves, have been added to it: the old tower was replaced in 1659 by the existing plain brick tower and turret. But as we pause a moment before entering, we remember that even the steeple has its associations, for up it on September 5, 1666, climbed the anxious Samuel Pepys, whose house was hard by in Seething Lane. Thence he beheld the city in flames, the saddest sight of desolation that ever he saw. The fire had even burned "the dyall of Barking church and part of the porch, and was there quenched."

The church gets its name from the ancient convent of Barking

in Essex, to which it once belonged. Its vicinity to the Tower gave it a great importance. Civic ceremonies took place here. Kings made gifts to the church; Richard III added a college of priests to the adjoining chapel, associated with All Hallows' church, which Richard I had founded. Chapel and college are gone, the church remains.

All Hallows' conveys a feeling of spaciousness, though the church is not really large. There is no chancel-arch, the clerestory and roof run through on one level to the west end, and the aisles also run the whole length. The three western bays of the arcades are of late twelfth-century work, representing the rebuilding after the Conquest; those eastward of them are of the middle of the fifteenth century, the rebuilding after the Wars of the Roses. The east window, though of weak outline, has some good modern tracery, following late Decorated precedent, and it is filled with good glass.

The detail of the church is of quite exceptional interest. In the seventeenth century Seething Lane, opposite which All Hallows' stands, and other streets in the parish, were inhabited by official and substantial merchants, and had even some pretensions to fashion, and the church was the recipient of solid gifts. The pews are worthy, and those at the west end dignified. The pulpit with its beautiful sounding-board, erected in 1638, the low chancel-screen carved with wreaths and scrolls, given in 1685, and the organ by Renatus Harris, one of the great organ-builders of the seventeenth century, all witness to the liberality of Churchmen in the age when the Laudian revival was bearing fruit. Much of the carving in the city churches attributed to Grinling Gibbons was done by other hands, though perhaps in some cases under his eye and direction; but here at least we have a font-cover with charming *putti*, which may be unhesitatingly ascribed to the great craftsman himself. The font stands in an unusual position, at the east end of the south aisle.

The monumental brasses constitute a series unsurpassed in any London church. Most of them commemorate worthy citizens and

merchants. One, that of Andrew Evyngar and his wife Ellyn, is of Flemish workmanship, showing the rectangular form which differentiates the continental brasses from the cut-out figures and canopies of the English workers, and it exhibits good Renaissance detail. Evyngar traded with the Low Countries, and had a house in Antwerp, and was probably of Flemish descent. Another brass commemorates William Thynne, the editor of the earliest folios of Chaucer.

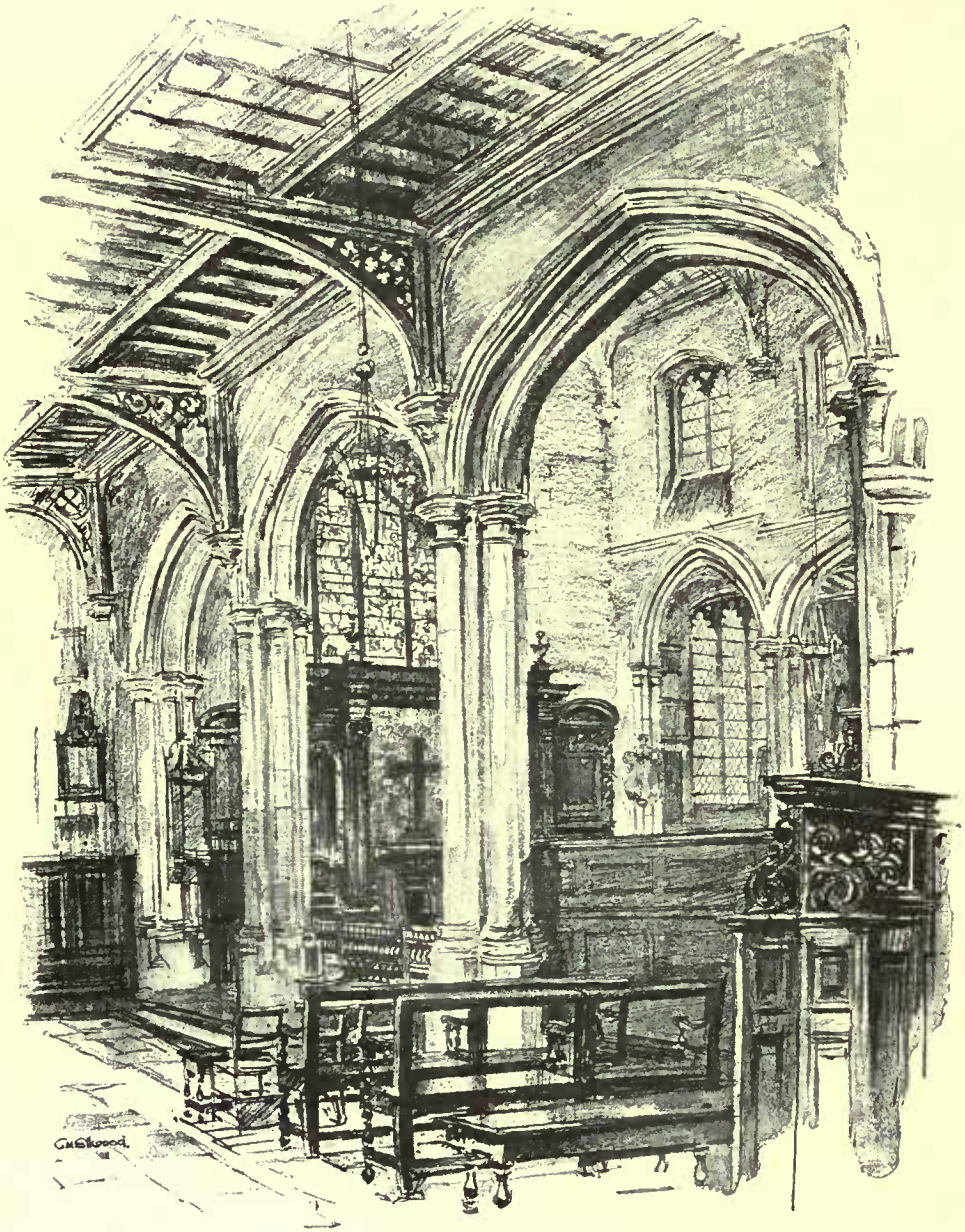
All Hallows' has had some noteworthy vicars. Thomas Virby showed so great a sympathy with Lollardy that he suffered imprisonment, but he doubtless made his retractation, for he escaped the stake and died parish priest. William Dawes was one of a number of parish priests who kept their benefices through all the religious vicissitudes from Henry VIII to Elizabeth. George Hickes, the friend of Pepys, became Dean of Worcester, and died a non-juring bishop.

Lancelot Andrewes was baptized in All Hallows' with the old ritual, having been born in Thames Street in 1555; and William Penn also was baptized here, in 1644, and America has honoured his memory in a fine tablet. And the church holds, or once held, the ashes of many famous men, though some who were buried here have been reinterred elsewhere, as Cardinal Fisher and the Earl of Surrey, who had suffered on the scaffold of Tower Hill. Three Lords Mayor connected with the parish are commemorated by their sword-rests, set up on the southern part of the chancel-screen.

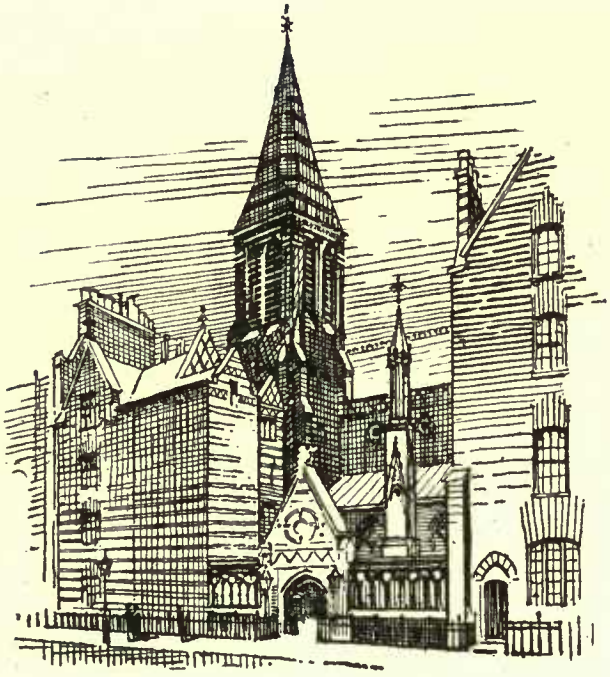
But of all who have found sepulture in All Hallows' Barking Laud has been most constantly remembered. After that last scene on Tower Hill in which he bore himself with so great a courage and dignity, the body lay for some hours in the Tower. Thence it was borne on the following day to All Hallows', escorted by "great multitudes of people whom love, or curiosity, or remorse of conscience, had drawn together purposely to perform that office." Dr. Layfield, the vicar, himself a nephew of Laud, had long been in prison, having been arrested with great insult and cruelty while

he was actually engaged in divine service in his church; and a priest named Fletcher took Laud's funeral, openly using the Prayer Book service, which had long been proscribed, no man in that great throng forbidding him. And as Christians in primitive days had desired to be buried near the graves of the martyrs, so men desired that their bodies should be laid to rest near the grave of Laud: it became in a few years surrounded by the graves of loyal Churchmen. "Nor," as Archdeacon Hutton says, "did the people remember him less than the priests and scholars: Laud became a Christian name in Barking." But S. John's College, Oxford, had a stronger claim, and after the Restoration his body was laid under the altar of the college chapel, between the founder and Juxon.

Still in a church of many memories Laud's is supreme. Here, while he lived, the Faith and ceremonial for which he suffered had been taught and practised; here, at the restoration of the Monarchy, they too were restored; here rested awhile in death "the man who preserved to the Church in England both her Catholicity and her freedom."



All Hallows' Barking by the Tower



ALL SAINT'S *Margaret St.*

NOT many years ago the Right Hon. George W. E. Russell referred to the church of All Saints', Margaret Street, as "an extinct volcano." And indeed at the time when he wrote the historic church was passing through a period of eclipse. It was no longer taking the place which it had hitherto filled in the front rank of the Catholic movement. But a revival has passed upon it, and it has lately become once again to the Church life of London what it was in the decades immediately succeeding its consecration.

All Saints' was an outcome of the work of the Cambridge Camden Society, which under the later name of the Ecclesiological Society co-ordinated the work of such men as Dr. Neale, the Rev. B.

Webb, and Mr. Beresford Hope. It had long been the desire of the leaders of the society to build a church which would set forth the ideas of the ecclesiological revival, and in Margaret Street they found their site and their opportunity.

The church succeeded to the work of the old Margaret Chapel, a meeting-house which had been built for a congregation of eighteenth-century Deists, and which after various vicissitudes had fallen into the hands of Churchmen, and had the status of a proprietary chapel. In 1837 Mr. Frederick Oakeley, a priest of considerable powers, had become its minister; and he retained charge of the chapel for eight years, teaching the Faith, introducing a ceremonial which, though very simple, was nevertheless far in advance of that which prevailed at the time, and attracting many of those clergymen and laymen who shared the spirit of the Tractarians. Mr. Oakeley was one of those who went over to Rome at the time of Newman's secession, and from 1845 Mr. Upton Richards was in charge of the congregation.

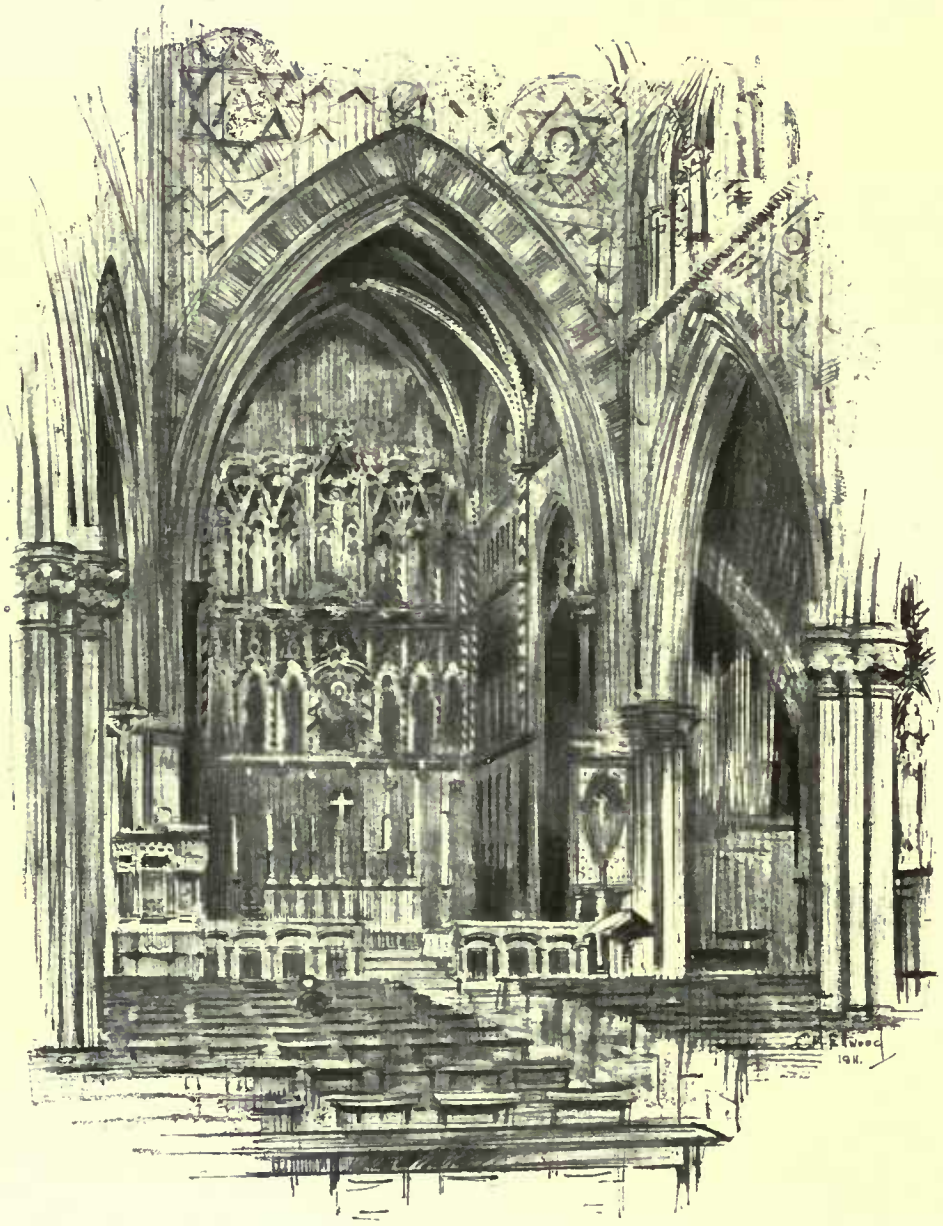
The new church was begun in 1850, and was not completed for nine years. Its architect was William Butterfield, then the leading and most-trusted architect of the movement; and he worked in the Geometrical Decorated manner which he preferred above all others.

The site, that of the old Margaret Chapel, was cramped and inconvenient. The church had to be given a short nave; and a certain part of the site was wasted, though the little forecourt by which the church is approached, flanked by the clergy-house to the east and the choir-school to the west, is in itself a pleasant feature, and removes the church a little from the traffic of the street. But Mr. Butterfield was capable of doing far better with his site than most of the architects of the time. He was under no temptation to cramp the chancel, those who inspired the building saw to that, and the chancel with its lofty roof and spacious sanctuary is large by comparison with the nave. It has a vaulted roof, contrasting with

the open timber roof of the nave, and is open to the aisles on either side, through arches filled with good tracery. As at S. Alban's, Holborn, the east wall is without a window, and Butterfield gave it a kind of *retablo*, of two rows of niches, which William Dyke, R.A., the foremost religious artist of his time, filled with paintings. These paintings suffered from the London atmosphere, and after various "restorations" have been replaced within the last year by fresh paintings, conforming to the original work, by J. N. Comper, and the east end glows once again with rich colour. The blank wall of the north aisle was also decorated with paintings; Butterfield introduced everywhere his characteristic decoration in tile-work, and coloured marbles, and incised stone; the windows were filled with glass, according to a thoughtful scheme, by Gerente and Gibbs; and the whole interior was bright, not to say gaudy, with colour which, though time has a little softened its garishness, is hard and unrestful. But to-day, under skilled direction, the crudeness of the first work has been counteracted by later additions. The high altar and its surroundings are very beautiful; the new altar, with its reredos and tester, at the east end of the north aisle, is in itself an exquisite example of Mr. Comper's art, though its surroundings are incongruous, and demand suppression. Little can be done to remedy the mistakes of the original decoration; a conflict between the old work and the new was inevitable, and the only course was to make the new work so beautiful that attention might be diverted from the old.

The church has played a prominent part in the Catholic revival. The parish attached to it is small, but the church at once became a centre for Churchmen in the West End; and it exercises still a very wide influence, even though churches offering a similar type of service have been multiplied indefinitely, and though Margaret Street and the streets and squares westward are no longer what they were socially when the church was built. The devotion of successive vicars, the reverence of its services, the excellence of

its music—which has shown a preference, on the whole, for the florid composers—has always maintained a congregation. To-day the church is more strongly established than ever in the affections of Churchmen, with the result that the limitations of the original site and the smallness of the nave are more realized than ever before.



All Saints', Margaret Street

CHRIST CHURCH *Spitalfields*

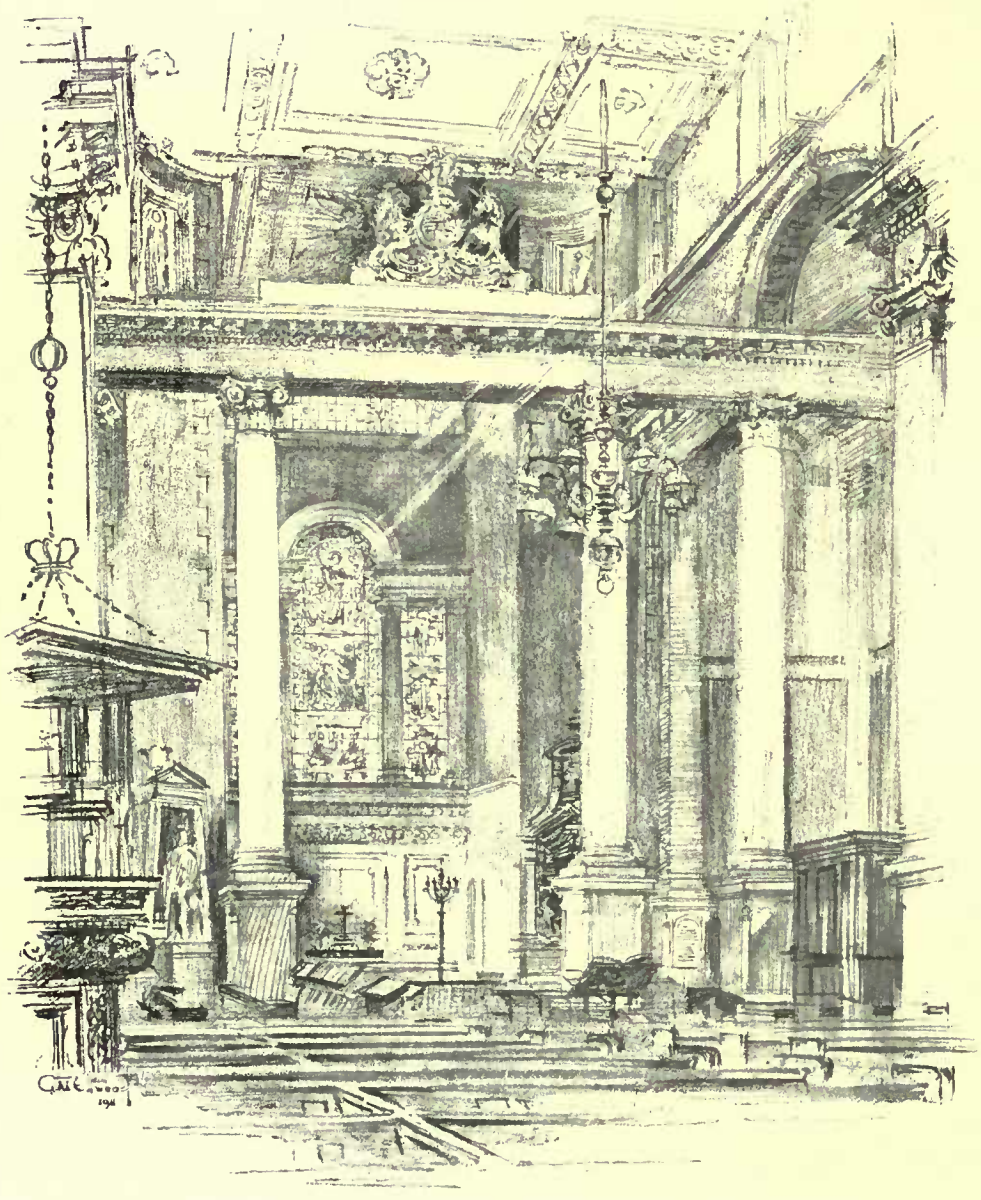
SIR Christopher Wren accomplished an amazing amount of work, for he had the greatest opportunity that has ever fallen to any architect. It is therefore remarkable that he founded no school, and that his influence upon contemporary architecture was so transient. Even in his lifetime the younger men were in revolt against his manner, and were striking out new paths for themselves. Gibbs was a disciple; but most of the men who succeeded to commissions of the class which had fallen to Wren were of a different kind. Vanbrugh built ambitiously and heavily; Hawksmoor was his successor. And though Hawksmoor had learnt something from Wren, and seems to have tried to combine

in his work the characteristics of his two masters, yet his work is far inferior to Wren's in that it exhibits something of the heaviness of Vanbrugh.

But Hawksmoor left several reputable buildings, and among them one of the best is Christ Church, Spitalfields. The west front of the church is indubitably fine. A dignified porch is formed by four detached Doric columns, supporting an entablature interrupted in the middle to carry a semicircular vault. The tower eastward of the porch presents wide faces to the west and east; but its real plan is a square, and the side view shows that the east and west walls have been extended into screens, connected with each other and with the square of the tower by the device of semicircular sweeps in the entablature. Above this entablature, and connected with it by curves, is a square arcaded stage. The cornice of this stage carries another and a smaller arcaded stage supporting an octagonal spire. Neither as a whole nor in detail is it according to the rules, but it wins admiration by originality and boldness, and its success justifies the means employed to attain it. Certainly it is a piece of noble work which we are glad to discover in a district of mean and commercial buildings. The interior is rectangular, of seven bays, with aisles. The western bay has a gallery carried on Corinthian columns and containing the organ. The eastern bay is separated by a screen, two columns being inserted to carry the entablature, and is surmounted not by a rood, but by the royal arms. The church was designed for side-galleries, and their removal destroys something of its proportions, for it now appears too short in relation to its height. The pillars bear round arches, above which is a clerestory. The nave roof is flat and panelled; those of the aisles semicircular. The recess which contains the altar is narrowed by the converging walls of the eastern bay. The font and the pulpit are examples of good work of their period, and the tower contains a fine ring of twelve bells.

Christ Church, then, is well worth seeking out in that little-

known region which lies east of Liverpool Street station. Mr. Reginald Blomfield ranks it among the most original churches of the Renaissance in London, and accords high praise to Hawksmoor for a tower full of peculiarities, but giving an extremely impressive effect by its purely architectural qualities, owing nothing to carving or ornament, but depending solely on its proportions and the disposition of its planes.



Christ Church, Spitalfields

Gt St HELEN'S. *Bishopsgate.*

NEXT to S. Bartholomew's, Smithfield, the church of S. Helen, Bishopsgate, is the most interesting, as it is the most beautiful, of those pre-Reformation churches in the City which escaped the Great Fire.

There was a church here before the Conquest, dedicated in honour of S. Helen, mother of the Emperor Constantine, to whom is attributed the finding, or as the Kalendar terms it the Invention, of the true Cross. In this early church the relics of S. Edmund the

King were for a short time deposited during the stress of the Danish invasions. But the importance of the church dates from a later age. A simple Norman church replaced the Saxon building, and this in its turn yielded place to a larger church in the early years of the thirteenth century. For at that time a pious goldsmith named William Fitzwilliam founded a priory of Benedictine nuns, under the patronage of S. Helen and the Holy Cross, and for their use the church was rebuilt and a large aisle added on the north side, so that the church took its present form as a double church. The arrangement was a practical one, and less likely to lead to disputes between parish and convent than the provision of a nave-altar for the parishioners, which is found elsewhere. Small traces of this thirteenth-century building remain, including a lancet-window in the nuns' part of the church, and the second arch from the east in the arcade. Considerable additions were made during the Decorated period, and late in the fifteenth century the greater part of the arcade dividing the two churches was rebuilt, and new roofs of a lower pitch substituted for the older roofs. The Perpendicular arcade is very pleasantly proportioned, though the high base of the pillars, characteristic of the style, is here rather exaggerated.

The church, then, is one of two parallel naves and chancels, of which the northern, or nuns' church is slightly wider than the southern or parochial church. From the south chancel projects a transept with two chapels, of the Holy Ghost and of Our Lady, the transept being part of the thirteenth-century church, and the chapels an addition of the middle of the fourteenth century. In one chapel the altar has been replaced, and it forms a quiet and beautiful place for prayer. There is good flowing tracery in the south windows, and some good niches in the east wall. At the Dissolution the conventual buildings were granted to a relative of Thomas Cromwell, and the priory, which had been one of the richest houses in the kingdom, ceased to exist. The nuns' choir was thrown into the parochial church by the removal of the screens which had separated

the two churches; and by the fortunate accident of its association with a parish church we have in S. Helen's a rare example of a nuns' priory church.

In the seventeenth century Inigo Jones superintended a restoration, which gave the church interior fittings in the classical style and comfortable manner of the period. The pulpit is probably anterior to his work; the altar-piece which he inserted has been removed, but his fine door-cases for the southern and western doors are still in place. In recent years Mr. J. L. Pearson took in hand a restoration which relieved the church of many disfiguring features, and brought some of its older beauties to light. The chancel-screen and the parclose-screens date from this latest restoration.

A number of good monuments commemorate City worthies and parochial benefactors. One of the most remarkable is that of Martin Bond, that train-band captain who laid the foundation-stone of S. Catherine Creechurch, who was Member of Parliament for the City in two Parliaments, and was a person of no small consideration. The Gentilis, father and son, jurist and physician, lie here, and are commemorated by a tablet. But more worthy of remembrance than these is Sir Thomas Gresham, a very wealthy merchant who made good use of his wealth, founding the Royal Exchange and the Gresham educational foundations. His monument, a chest tomb in the nuns' choir, is not noteworthy, but near it is the good knight's helmet. With the disuse of armour it became the fashion to provide heraldic armour of a sham sort, to be borne in the funeral procession as insignia of the dead man's rank, and the helmet may have served this purpose. The chapels of the south transept contain some good brasses of the fifteenth and early sixteenth centuries, and the monuments in the church deserve detailed study. The beadle's staff shows S. Helena, in the ample proportions in which that age was accustomed to represent goddesses. In the north wall of the nuns' church are some curious grilles, on each side of the blocked doorway, a doorway and part of a

stair which led to the rood-loft, and what appears to have been an Easter sepulchre over a remarkable series of squints.

The church shows in the additions and alterations which have been made to it how it has been valued and loved from one generation to another. No less is it loved to-day. Great S. Helen's is an example of not a few City churches which perhaps seem to many a man of business mere cumberers of valuable sites. Yet to others they have an incalculable value. Go there for half an hour in the middle of the day, and note how many pass in to spend a few minutes in prayer and recollection in the nave, or before the altar of the little transept chapel. It is here that the hard-worked merchant, and clerk, and typewriter, find that short space of rest which makes the pressure of the long day's work easier to bear. London cannot afford to sacrifice any one of these little havens, beyond which the currents of life run so strongly.

Great St. Helen's, Bishopsgate

CHURCH *of the* HOLY REDEEMER

FROM the meeting-point of the Farringdon Road with Rosebery Avenue there runs eastward the older thoroughfare of Exmouth Street. Less than a century ago it was a lane on the very edge of London, marking the boundary between City and country. Northward to Sadler's Wells and the "Angel" at Islington there stretched a space of green fields and lanes, so haunted by footpads that after nightfall there was risk in crossing it unaccompanied, and parties had to be made up in Exmouth Street for mutual comfort and protection in the dangerous walk to Sadler's Wells, a journey not to be enterprised on moonless nights without the escort of linkmen furnished by the theatre. To-day the green fields are many miles

removed from Exmouth Street; a tiny country cottage, long used as the vicarage, still remains, a forlorn anachronism in modern Clerkenwell, to preserve in its name of Spa Fields Cottage the memories of a century ago.

Here, in a district frequented for centuries on account of its baths and springs, a house of entertainment, with gardens surrounding it, was opened in 1770. The Pantheon soon grew disreputable, and the queer circular building, with its domed roof and double range of interior galleries, was bought by Selina, Countess of Huntingdon, and constituted by that imperious dame the chief meeting-house of her sect. In a century the lease expired, the congregation removed to a less unfashionable region, the site was given to the Church by the Marquis of Northampton, and where Spa Fields Chapel stood there rises to-day the stately Church of Our Most Holy Redeemer.

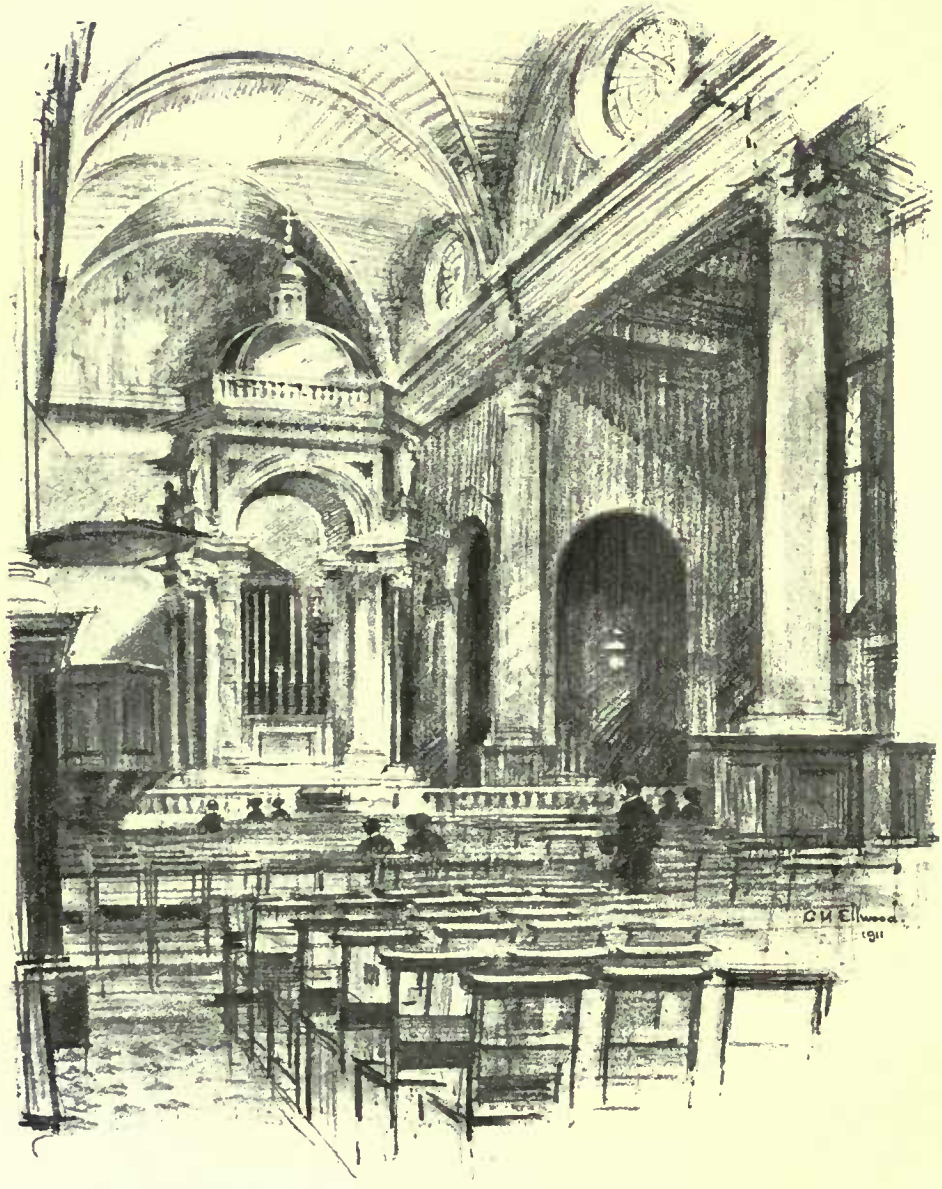
It is a strange building to find in the drab monotony of Clerkenwell. The great gabled front, with its generous eaves and its deep cornice bearing the inscription *Christo Liberatori*, "To Christ the Redeemer," flanked by the lofty campanile with its uppermost stage of open arches, and its solid lower stages containing some of the rooms of the clergy-house, tower far above the stuccoed houses of a mean street, suggesting rather the market-place of Italy than the odorous lane, crowded with costers' barrows and the stalls of the cheap-jacks, in which it actually stands. And as the swing-doors close behind us, shutting out the cries of the hucksters, the first impression of strangeness is confirmed. We find ourselves in a wide, lofty, light church, with its altar raised beneath a great baldacchino, and through the arches of the baldacchino we have a glimpse of the Lady Chapel beyond. There is no mystery in the church, no reticence; it reveals itself completely and at once. It is a church of openness, where people may gather round the altar, its indubitable dignity depends upon its spaciousness and fine proportion.

It is an arresting church. Even those who dislike its manner are compelled to acknowledge its power. For it fulfils John Dando Sedding's purpose. He, and the beloved priest who developed a singularly devoted and united parish from the small beginnings of a mission in a corner shop, set aside the conventionalities of a necessarily inexpensive Gothic, and determined to build a church which should resolutely assert its presence and its purpose, and impress the imagination and uplift the mind and heart of those whose lot lay in dingy Clerkenwell. Sedding had long desired to build a church in the manner of the Renaissance, and he gave himself whole-heartedly to the opportunity which Clerkenwell offered. His church has a close affinity to the work of Wren. It is of four bays. The westernmost bay—the term is used in its ritual sense, for the church really lies north and south—is aisleless, and contains the gallery with its organ. The second bay has narrow aisles, mere procession paths. The third bay expands again into shallow transepts, and towards the east of it is set the altar, under its baldacchino; and the choir, enclosed by a wide Communion-rail returned at its ends. The fourth and easternmost bay narrows again to the dimensions of the western bay, and contains behind the high altar the Lady Chapel, approached by a descent of two or three steps from either transept.

The church is of uniform height throughout. It is lighted by large round-headed aisle-windows, and by a circular window on each side of each bay of the vaulting. The great cornice from which the vaulting springs is borne on widely-spaced columns with Corinthian capitals, enriched in plaster modelling, an early work of that accomplished sculptor Mr. F. W. Pomeroy. This cornice, the baldacchino, which follows Italian precedent, the marble Communion-rail, and some good panelling round the western bays of the church, are all that the architect allowed himself in the way of ornament. The construction is largely dependent upon those engineering methods which, generally accepted to-day, were a daring innovation when

Mr. Gladstone laid the foundation-stone of the church in 1887. Nothing could be simpler. And the first admiration which the building compels is increased when we attempt to analyse the methods by which Sedding gained so striking an interior effect, and discover that all the merit may be referred to its fine proportion.

At its consecration Dr. Temple aptly said that the test of Mr. Sedding's work would be whether, as time went on, the church would attract the affections of the people, and if they grew to love the building in which they worshipped, then they might be quite sure that the art was genuine which designed it. Since then architecture has moved far and fast. What was daring then is accepted to-day. The test which Dr. Temple proposed has been applied, and by it Sedding's work has been justified. "The excellence of every art must consist in the complete accomplishment of its purpose." The Church of Our Most Holy Redeemer is to-day one beloved of the people, whose life and work its ministration consecrates.



Church of the Holy Redeemer

HOLY TRINITY. *Sloane St.*

THE Church of the Holy Trinity, which dominates the lower end of Sloane Street at its emergence into Sloane Square, was John Dando Sedding's greatest opportunity, and as such he accepted it. Into the design not only of the great church, but of every detail of its ornament, he threw himself with all the enthusiasm of his ardent nature. And yet it may well be doubted whether it is his best work. It has been denounced by those whose right to speak with authority is not disputed. On the other hand, it has won the warmest praise from men who have

stood in the front rank of artists. William Morris said of it that it was on the whole the best modern interior of a town church. Burne-Jones wrote to Sedding, "I cannot tell you how I admire it, and how I longed to be at it."

Such criticism as it encounters is not directed against its very plastic and free handling of the Gothic manner. Sedding was indubitably a fine artist, and saturated with the spirit of Gothic work; and he was able, as were few of his generation, to work with complete freedom and yet in intimate relation with the past. It is rather that in the effort to escape monotony Sedding gave too great a variety of manner and of material to one building, so that it falls short of complete harmony and unity. The blunt criticism of a capable and sympathetic architect was that Sedding seemed to have emptied into it the contents of his sketch-book.

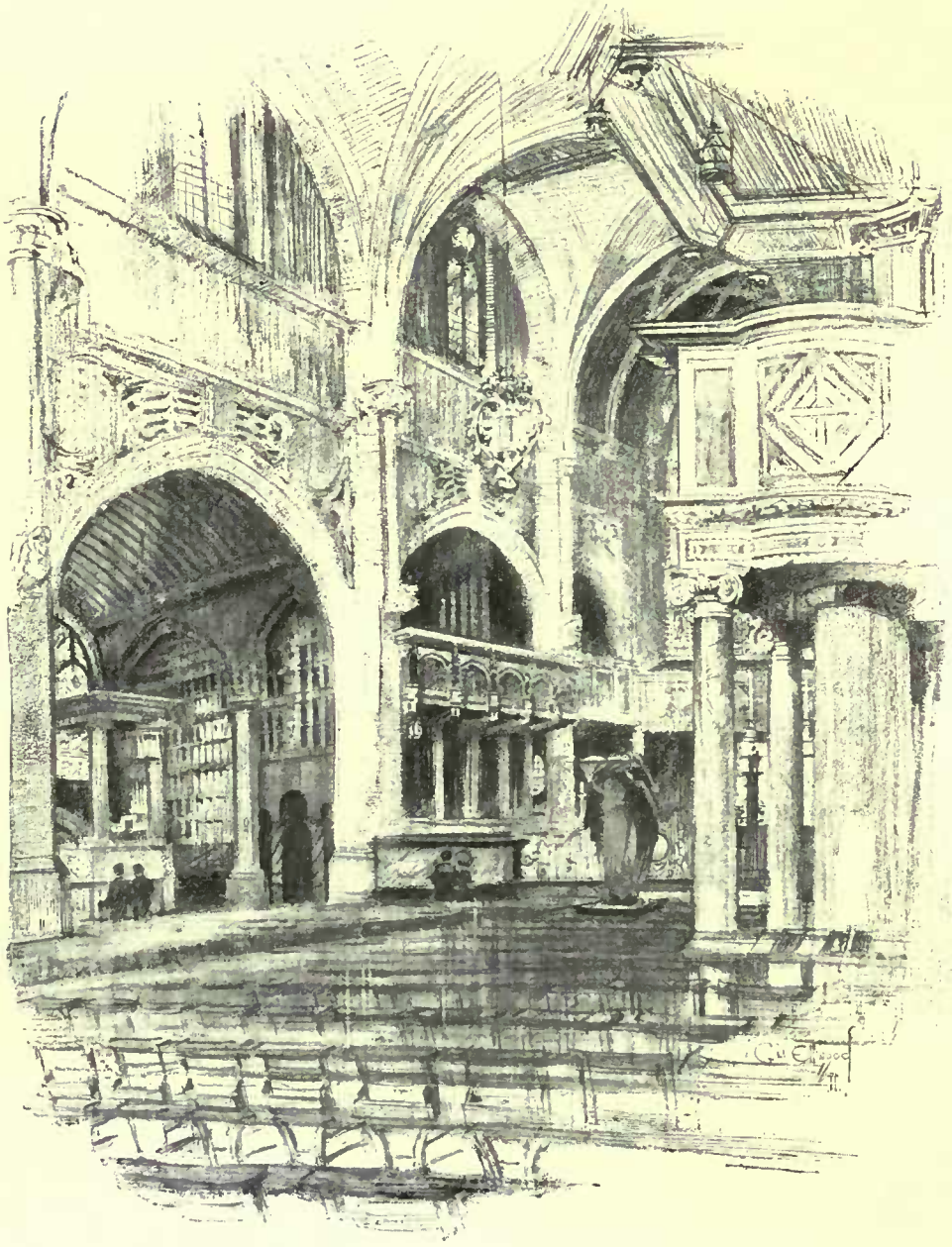
But it is in every sense a great church. Of considerable length and height, and actually wider than the nave of S. Paul's Cathedral, it is wanting in no element of spaciousness and dignity. In the main it is a free rendering of English Perpendicular touched by the Flamboyant of Northern France. In its detail it finds room for the work of the Renaissance.

The church runs through under a vault from the west end to the great twelve-light window above the altar. The aisles are kept within comparatively narrow bounds, and there is a chapel on the north side, divided from the rest of the church by pillars of red brick, which contrast with and challenge the white stone used elsewhere. The altar of this chapel stands beneath a baldacchino carried on columns of red marble: an exquisite thing in itself, but ill-at-ease in its Gothic surroundings. The front of the altar is painted with a design very characteristic of Sedding's broad humanity. It represents the homage of the nineteenth century to our LORD; and there kneels before Him Browning as the poet, Fr. Lowder as priest, Selwyn as bishop, Fr. Damien as martyr, Gordon as soldier.

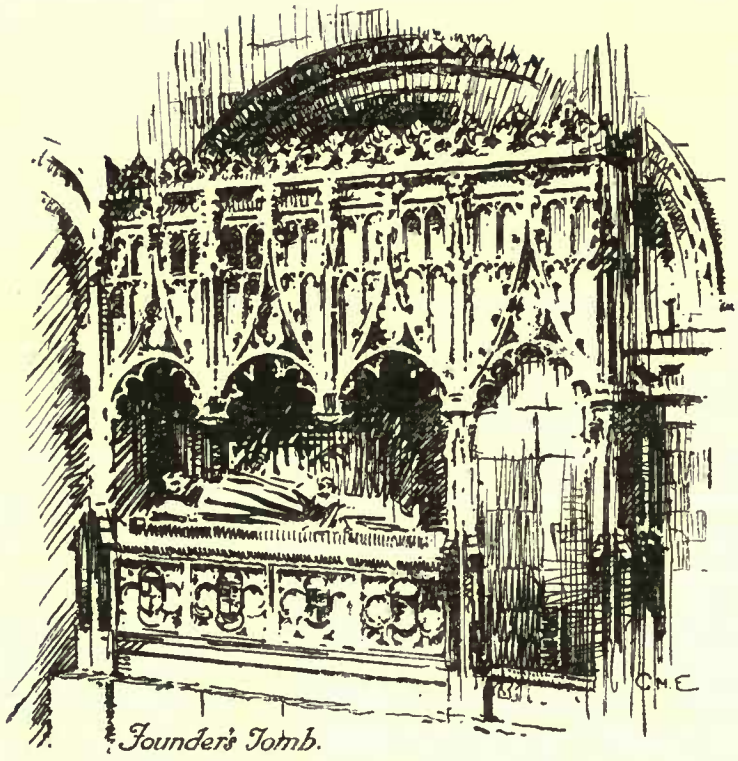
A dwarf wall of marble separates the chancel from the nave, and it is through wrought-metal gates of quite admirable design and workmanship that the chancel is approached. The altar, beneath the great window glowing with the glass of Burne-Jones and Morris, the credence, the pulpit, the metal-work everywhere, the carving so far as that has been finished, all testify to the wealth of imagination and the loving care which Sedding, and his pupil and successor Wilson, brought to the service of this great church.

It was Sedding's idea to provide a church which should present opportunities for decorative work by the foremost craftsmen of the time. The idea came naturally to one who was himself a skilled craftsman, who could design for all crafts as few architects can, and who, in the Art Workers' Guild, found himself in close comradeship with many workers. He resolved to give to the craftsman an opportunity scarcely less great than the fabric had given to him as an architect.

The church as a whole must be judged with this idea in mind. The achievement of some part at least of Sedding's purpose has given to London a church of exceptional beauty and vitality, which, with the Church of the Holy Redeemer, Clerkenwell, will keep for future generations the memory of one whose art and whose life were alike beautiful and alike consecrated.



Holy Trinity, Sloane Street



Founder's Tomb.

ST BARTHOLOMEW *the* GREAT.

FROM the din of Smithfield, where all day and all night long vans, heavily-laden for the provisioning of London, rumble noisily over the granite setts, it is a relief to pass under an Early English gateway into the comparative quiet of a little graveyard. Whether that gateway formed part of the western front of the Church of S. Bartholomew, or whether it was merely an entrance into the conventual enclosure, is a debatable point. But the graveyard was certainly covered by the nave, long since demolished, of the great church, of which only a part remains, yet that part still a church of considerable size, and of more than considerable interest.

Rahere was its founder, a boon companion of Henry I. Converted, after a turbulent youth, during that reversion to religion which touched the English Court after the disaster to *The White Ship*, he went on pilgrimage to Rome, and there, falling ill of a fever, he vowed that if he recovered he would found a hospital for the poor in England. The king granted him a site which had been revealed to Rahere by S. Bartholomew in a vision, and, aided by wealthy merchants, Rahere began building in 1123. The hospital was placed under the care of the Austin Canons, an order of which many houses were then being established in England, and Rahere became its first prior, ruling the house until his death in 1144.

The remains of the church include the choir, the transepts, which have been recovered from desecration and rebuilt somewhat short of their original extent, and a bay of the nave. Beyond the choir is the Lady Chapel, and three bays of the cloister have also been recovered.

The lower part of the choir, to the top of the triforium, is Rahere's original work. Thomas of S. Osyth, the second prior, added the transepts and the eastern bays of the nave; the western part of the nave was finished during the Early English period.

At the beginning of the fifteenth century considerable additions were made to the church, which up to that time had been left as the Norman and Early English builders designed it. A Perpendicular clerestory was substituted for the Norman one; the apse was taken down and a square end built, with the Lady Chapel beyond it, and it is probable that the central tower was rebuilt about this time. Just before the house of Canons was dissolved, the oriel, known as Prior Bolton's window, which looks down on the altar from the south side of the triforium, was inserted, so that the prior could hear Mass or the Office from his lodging. The architectural history of the existing building is therefore unusually simple and free from complications.

At the dissolution the hospital which the canons had served

was kept as a separate foundation. The choir of the church was reserved for parochial use, the nave was pulled down, the Lady Chapel and the conventual buildings were granted, for a consideration, to the Attorney-General. So began that desecration and neglect of the building which has only been atoned for in recent years, when pious munificence has recovered from secular use and restored to beauty the transepts and the Lady Chapel.

On entering by the west door we find ourselves in the sole remaining bay of the Norman nave, under the organ-gallery. Immediately eastward of this bay is the choir, under the tower arches, the congregation being placed eastward of the choir, as is customary in cathedral and collegiate churches where the nave is not in use. Behind the choir-stalls are the transepts. Until a few years ago the north transept was cut off from the church and used as a forge, and even during service the smith might be heard at his work through the dividing-wall. A low screen of two depressed arches, part of the original backing of the stalls, divides this transept from the choir, and its north side is occupied in part by a porch which gives entrance to the church from Cloth Fair, in part by an altar. Here, as in the south transept, an extensive though conservative restoration has been necessary. In the south transept is the fifteenth-century font, of a solid and severe type. The transepts are somewhat shorter than those of the original building, but their character has been cleverly kept, while Sir Aston Webb has at the same time been careful to let his work be known as modern, without falsifying history for future generations of antiquaries to puzzle over.

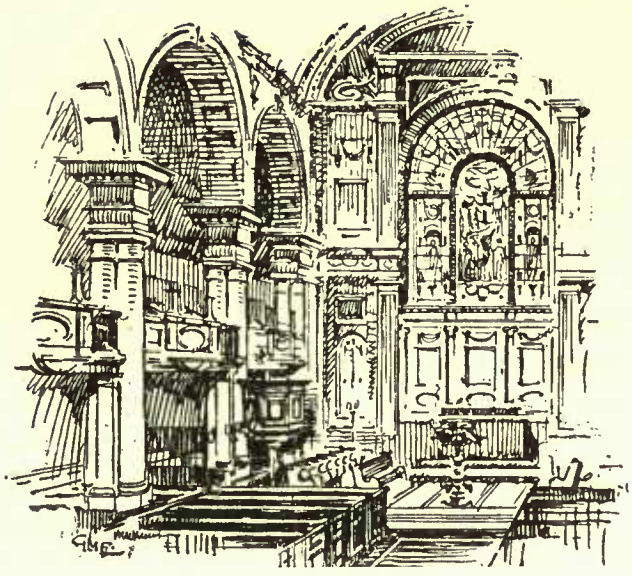
As we stand beneath the organ-gallery the great choir opens before us, with its massive Norman arcades, surmounted by a Norman triforium of three columns in each bay under a tympanum and a round arch, and the reconstructed Perpendicular clerestory which affords the principal lighting of the church. The ceiling of panelled oak is modern. The arcade is continued in a semicircle behind the high altar with admirable effect, and the ambulatory lies

beyond it. Until the restoration a lace-factory intruded upon the eastern end of the church, and for some time its floor was carried on iron columns and girders above the altar. The triforium and clerestory have now been rebuilt, and the east end asserts anew its splendid dignity. A factory occupied the Lady Chapel also until 1885. To-day the Lady Chapel, entered by a beautiful iron screen from the ambulatory, rises again upon its old foundations, consecrating the old site. The undercroft of the Lady Chapel, to which there is no means of access from the interior of the church, serves as a mortuary chapel, and has its altar, the fourth in the church.

Prior Rahere's tomb, which Mr. Ellwood has drawn for the head-piece of this chapter, occupies the eastern bay of the north arcade of the choir. It was reconstructed in the Perpendicular period, and though old prints show that it has been deprived of two compartments, which included a doorway leading into the ambulatory, it is still a very beautiful example of its date. The effigy of the founder lies upon a panelled chest-tomb, under a canopy of three compartments. Rahere is shown as wearing the habit of the Austin Canons, the hands are joined in prayer. An angel at his feet exhibits a shield with the arms of the abbey, and on either side of Rahere kneels a Canon, reading from the open Book of Isaiah that prophecy which foretells that the LORD shall comfort Sion and her waste places, and make her wilderness like Eden, and her desert like the garden of the LORD, an allusion doubtless to Rahere's planting of this house of GOD and hospital of charity upon land formerly waste.

Rahere's hospital, though dissociated from the church in which its life and work formerly centred, fulfills with increasing skill the intention of its founder. His church, though no longer served by Black Canons, answers to the many needs of a poor parish. And as we look upon his tomb, we may think that he too looks on the church and rejoices in the generosity and skill which has recovered it from desertion and neglect, to be a witness to the Faith which he held, a spiritual home for those who would tread, as he trod, the way of conversion.

St. Bartholomew the Great



ST BRIDE'S *Fleet St. E.C.*

SAINT Bride's Church, though it is a solitary instance of the dedication in London, recalls the devotion which the Church in England and Wales has evinced for the memory of the great Irish saint Bridgit, Abbess of Kildare; and there is more than a little fitness in the close association of the largest of our missionary societies, the Church Missionary Society, which has its headquarters close by, with a church dedicated in honour of one who sprang from a most active missionary Church.

As a whole, S. Bride's is among Wren's finest achievements. Its steeple—the loftiest of all that he designed—is surpassed only by that of S. Mary-le-Bow, and from the narrow streets which lead

toward the church it may be well seen soaring high above the houses, as Mr. Ellwood's pencil shows us. It is a graceful composition of diminishing stages, octagonal on plan, and so arched as to give generous shadows in the recesses. It rises to a vane 226 feet above the ground-level, though it is now a few feet short of Wren's original design, owing to a rebuilding of its upper stages after damage by lightning. The steeple was not built till nearly twenty years after the completion of the church, and it represents therefore Wren's maturer manner, and gains by the experience which had come to him in lesser work.

The interior also is accounted one of Wren's best. It possesses a lightness and grace which is rivalled by few of his interiors, and since there is but little stained glass it is seen to excellent effect. The nave is of five bays, of which the westernmost is occupied by the organ-gallery and vestibule below it. The arcade is carried on Doric coupled pillars with an entablature, an arrangement excellent in itself, but marred by the galleries. In discussing the arrangement of S. Clement Danes, it has been pointed out that galleries must necessarily interrupt the ascent of the pillars of a nave arcade in a galleried church by intruding upon them or by dividing them. In S. Bride's they cut the pillars awkwardly, being borne on pilasters attached to the east and west faces of the coupled pillars. The arrangement is deliberate, though it might seem at first sight that the galleries were an insertion later than the building of the church. Wren had not yet come to a decision on the problem of the gallery, as he had when he designed the later Churches of S. Clement Danes, and Christ Church, Newgate Street; and the design, even if it be not regarded as an experiment, does not represent his final solution of a most difficult problem. The wagon-roof is a simple and fine composition, lighted by round windows in each bay. Above the galleries the roofs are groined. The sanctuary has not gained in dignity by a scheme of modern decoration.

All around S. Bride's to-day journalists are busy, and the

printing-presses run at their utmost speed. The parish has been a home of printing ever since the invention of the art, and it is natural that many printers and writers should have been associated with the church. The great Wynkyn de Worde himself was buried in the old church, before the altar of S. Catherine. Milton lived in the parish for a time, before his migration to a quieter house with a garden near Cripplegate. Samuel Richardson, earliest of English novelists, who from conscientious printing passed late in life to authorship, is buried in the church. Of poets, Lloyd, Ogilby (an early translator of Homer), Flatman, the graceful Lovelace, and the lumbering laureate Davenant are buried here. And "Anthony Hope" is the son of a former vicar.

St. Bride's, Fleet Street, E.C.

ST CATHERINE CREE.

AT every change in architectural style there is a period of transition during which the characteristics of the outgoing and the incoming styles meet and blend. The Romanesque passed by an awkward transition into the Early English; the later Gothic styles merged more gently. When the Renaissance reached England the period of transition from the Gothic was not very difficult, for its coming coincided with a general decline of church building; and when men began to build churches once more,

the Renaissance architects, who had been busy upon domestic architecture, were found to be practically in possession of the field.

Yet there are a few churches in which the Gothic and Renaissance styles meet in a curious compromise. From Wren's chapel in Ely Cathedral, where the lines are Gothic, and the Renaissance craftsman is only permitted a subordinate place in the ornament, to the chapel at Burford, where the building is Renaissance, with a flicker of the expiring Gothic tradition in some of the detail, the transition can be traced, though not in a large number of examples. Some college chapels at Oxford and Cambridge, as Brasenose and Peterhouse, stand midway, for there the styles are more balanced, and each seems to strive for the mastery.

But in London there are very few churches which exhibit this hesitation between the Gothic and the Renaissance; and the singular interest of the church of S. Catherine Cree consists in the fact that it is a rare example of the meeting of the styles.

"Creechurch" is a corruption of Christ Church. The church was formerly associated with the wealthy Priory of Holy Trinity, Christ Church, Aldgate. In the conventual church of the Austin Canons the parishioners had an altar; but here, as in numerous other cases, the arrangement led to difficulties, and a separate church was built for the parish.

The old church was pulled down in 1628, and the present church erected in its place. In the existing building one pillar of the old church is left, showing that it was on a much lower level. The design of the present church has been persistently attributed to Inigo Jones. But Mr. Blomfield, the eminent authority on the architecture of the English Renaissance, points out that only one feature of the church, namely the south doorway, shows any resemblance to his customary manner; and he thinks it probable that no architect was commissioned, but that the church was both designed and executed by masons who were accustomed to work indifferently in both the Gothic and the Renaissance manner.

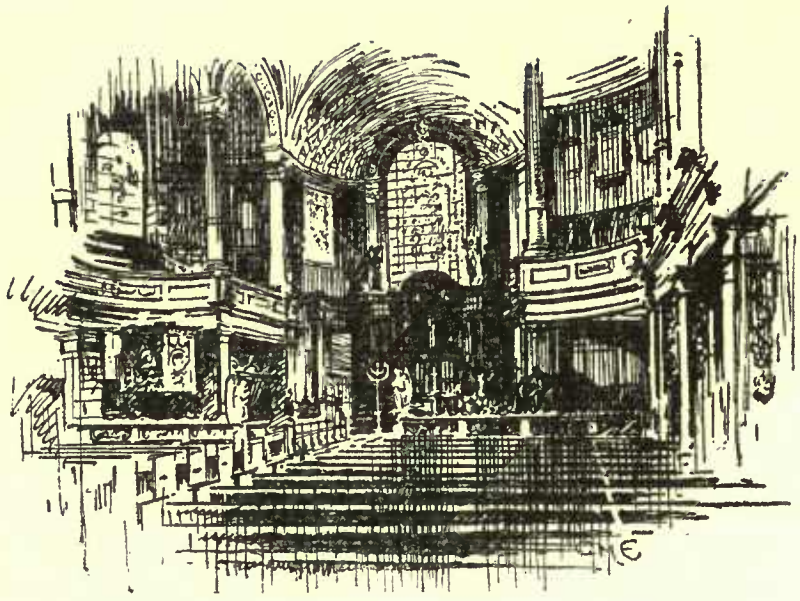
The church is a rectangular building, having narrow aisles for its whole length, and no structural chancel. The arcades are effective, the round arches being borne on Corinthian columns with no intervening entablature—a method, as Mr. Blomfield remarks, of straightforward simplicity which is much more satisfactory than the insertion of detached portions of an entablature. The roofs are groined in a rough following of the latest Gothic manner, the vaulting-ribs springing from pilasters. The clerestory has windows of three lights with cinquefoiled heads, the middle light being raised above the others; and the side windows also are of three cusped lights. The great east window is a rectangular opening, having a rose, or wheel of S. Catherine, in the tracery of the upper portion, and five cusped lights below it.

The reverent but certainly very eclectic ceremonial with which Laud consecrated the church on January 16, 1631, was brought in evidence against him at his trial, with every circumstance of scornful description. It was alleged that Laud kneeled down at his coming in, and afterwards used many bowings and cringings, that at the beginning he took up dust and threw it in the air, and after used divers curses, that he used a prayer like one that is in the Pontificial, that he did pronounce the place holy. Laud condescended to answer the foolish accusations point by point, and his answer may be found in *The History of the Troubles and Trial* under "My thirteenth Hearing."

The church has no interesting detail, and few personal associations. "The Lion Sermon," which usually evokes the comment of the daily Press, is preached here annually on October 16th, to commemorate the deliverance of Sir John Gayer from a lion in Arabia, some time in the reign of Charles I, and the preacher benefits by the worthy knight's endowment. Hans Holbein is not buried here, as has been asserted; and almost the only name of note connected with S. Catherine's is that of Nicholas Brady, once rector, who collaborated with Nahum Tate in that metrical

version of the Psalms which was the sole hymn book of the English Church for many years after its first publication in 1696, and was bound up with the Prayer Book even within living memory.

St. Catherine Cree



St. CLEMENT DANES.

THE Great Fire left the citizens of London sadly impoverished. Their houses, for the most part of wood, had disappeared, and they were homeless. And their business also had come to an end for the time being, shop and warehouse were destroyed, the life of the City was suspended. In the circumstances it was wonderful that the rebuilding of the parish churches should have been undertaken so soon, and completed so worthily.

For a time Churchmen worshipped in temporary buildings, hastily erected to serve their need until the churches could be rebuilt. And even to these simple "tabernacles," as they were called, the untiring Wren gave his attention, more out of compassion and good Church-

manship than from the small professional gains which they brought him. The parish of S. Peter-upon-Cornhill, for example, recognized his kindly and voluntary help by voting him a gratuity of five guineas for the pains he had been at in furtherance of a tabernacle for their parish.

And when the churches began to be rebuilt, the funds at the disposal of Wren were often very limited. Some parishes had so far recovered that they could afford to give him a fairly free hand: in the majority he had to consider cost very carefully, using always the best material of its kind, but keeping his design austere, letting its effect depend upon fine proportion and disposition of mass, dispensing with all superfluous ornament.

But a few parishes, by private or public generosity, were able to afford churches of some costliness. Among these was S. Clement Danes, one of the two churches outside the City boundary which Wren designed. In S. Clement's therefore we find an interior of some ornateness. The outside of the church appears plain by comparison with its neighbour of S. Mary-le-Strand, where cost was not allowed to enter into consideration at all. But S. Clement's shows some good mouldings in doors and windows. It is not indeed entirely from Wren's design, for Gibbs completed the steeple from the entablature below the clock, to which point Wren had carried it, in a manner not at all unworthy of the elder and greater architect. Yet the church may rank as Wren's, not least in that he remitted the fee for his professional services when he learned that the parish in its ambition had somewhat overspent itself upon the building. It was an act of the unselfish generosity with which Wren gave himself to all his work, of that genial humanity which kept him unspoiled in success and unresentful when lesser men supplanted him, and which justified the epitaph in S. Paul's Cathedral, which commemorates him as one who lived not for himself, but for the public good.

S. Clement's is a galleried church; and it shows one of Wren's more successful essays in the thankless task of inserting galleries

into a church with nave and aisles. He essayed several times the solution of the problem of bringing the pillars of a nave-arcade into one harmonious composition with the galleries which cut the pillars in two, or necessitate a structural interruption of their ascent from the base. It was almost too hard a problem for the genius even of a Wren. In the case of S. Clement Danes Wren adopted the second of the two possible methods. He carried the gallery on solid rectangular piers, which with the gallery-front form one consistent part of the composition, and on the top of the gallery-front he based the Corinthian columns which support the arcade. The arrangement is perhaps the most successful which could be attempted along a line of compromise, but it results in an apparently weak basing of the arcade. In the groined ceilings above the galleries, and in the wagon-roof, there is much ornament in plaster, good and effective of its kind, though rather overpowering. The eastern bay of the nave converges towards the arch which gives entrance to the sanctuary, after a fashion for which there is Gothic precedent, but which scarcely justifies itself in a Renaissance building.

The font and pulpit are worthy of attention, and so is the organ-case, ascribed to Grinling Gibbons, which contained an organ by the celebrated Father Smith, whose diapasons won renown. The stained-glass of the apse happily replaces some lamentable stuff inserted in 1844. The beadles' staves are noteworthy. They are of eighteenth-century workmanship, and bear the anchor of S. Clement.

In the front of the gallery, in the north converging bay, is Dr. Johnson's pew. A church between Fleet Street and the Strand has necessarily many associations with writers and with the stage; but Dr. Johnson's memory overshadows all others. The doctor worshipped here, as Boswell records, with regularity. Here he returned thanks after the long illness which befell him in the earlier part of the year in which he died. Here on successive Good Fridays, which he carefully observed according to the custom of the age, he

renewed his penitence: here he listened to sermons for which he had often an approving word when the piety in him overcame his natural tendency to criticize. A well-intentioned statue within the railings to the east of the church commemorates Dr. Johnson, whose grave is at Westminster, and whose monument at S. Paul's. But it is in the gallery beside the pillar that we feel ourselves to be nearest to the robust Churchman and Tory.

St. Clement Danes

ST. COLUMBA'S *Haggerston*

FROM the Monument there runs in almost a straight line towards Stamford Hill a great artery of London traffic, variously named in various sections. From Shoreditch northward it becomes for a time the Kingsland Road, and upon the Kingsland Road the great Church of S. Columba, Haggerston, abuts.

It is one of the finest that James Brooks designed, an architect who worked with conspicuous success in brick. To him we owe not only S. Columba's, but S. Chad's, Haggerston, and S. Michael's, Shoreditch; while in the north of England he is represented by the very excellent Church of S. Mary, Bury. The churches which he built in this part of London were due to the enterprise and faith

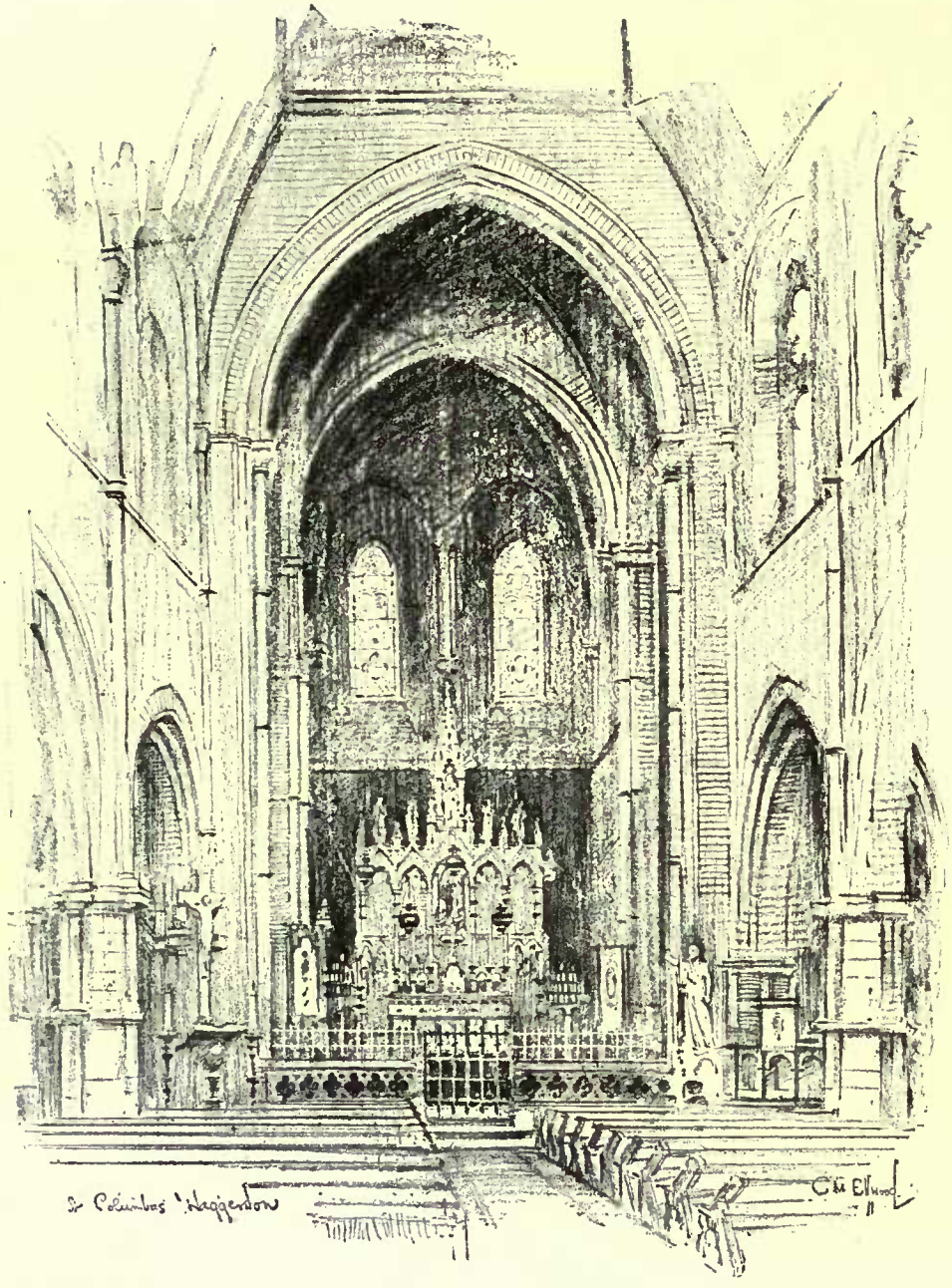
of a little group of laymen, among whom were numbered Richard Foster and Robert Brett; they were part of a missionary movement which called attention to the neglected condition of a great tract of London which lay out of the view of the West End, and had missed its share of the sympathy which was beginning to be bestowed upon the East End. Their building was a fine achievement, and the parishes which were assigned to these churches have always been noteworthy for a many-sided work, and for a stately worship maintained in the midst of poor and shifting populations.

S. Columba's is a church of the period when English architects were looking to the old French work rather than to precedents in the architectural history of their own country. But the design is extremely good, and is well adapted to the material in which the church, for reasons of economy, had to be built. It adds another to the many London churches which present a stump awaiting the completion of a tower and spire which will probably never be built, so that the intention of the architect cannot be fully appreciated by an unfinished work, but even so it is a beautiful composition. And the interior effect is one of quiet, restful stateliness, very suitable to the noisy and poor neighbourhood whose need it serves.

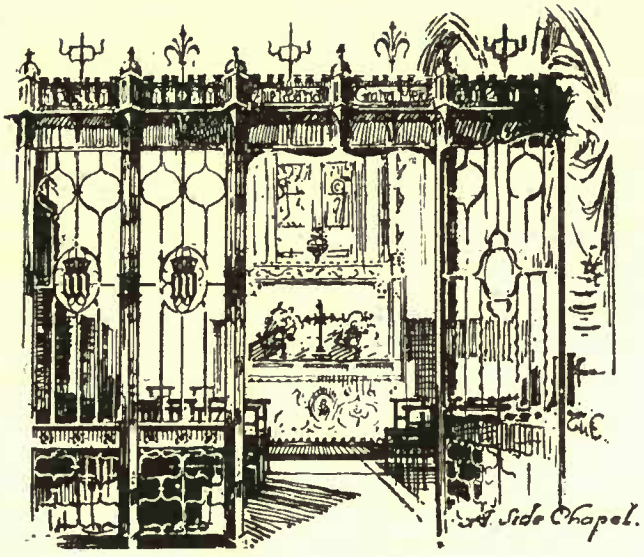
On plan it is rectangular. But the interior effect is that of a church with transepts, though the quasi-transepts are kept within the line of the aisles. The nave arcade is turned in brick on stone columns, and the beauty of brick used in this way is well elicited. There is a lofty clerestory, for the aisles are without windows, and the church had therefore to be lighted from above, and from the west windows. The west end is a good composition of five lancets, surmounted in the upper stage by three lancets, with a small circular window above all, in the gable. The east end shows two lancets high up, of somewhat stouter proportions than we should have desired, and provoking regret that the very clever method of vaulting the eastern bay necessitated the use of two lancets, giving room for a rib of the vaulting between them, instead of the three

narrower lancets, which would have been normal and so much more effective. But much may be forgiven to the architect who gave us such fine brick-vaulting, worthy of study wherever it occurs in the church.

The chancel is dignified, though to-day we should not raise a reredos on lines so rigid and formal, tending to dwarf by its great size the altar beneath. And the church is on the whole one of the best examples of its period, one which, with the clergy-house and other buildings grouped around the little court on the north side, constitutes a group both very beautiful and very practically adapted to the needs of the neighbourhood.



St. Columba's, Haggerston



ST. CUTHBERT'S *Philbeach Gdns.*

SAINT Cuthbert's, Philbeach Gardens, was consecrated about five-and-twenty years ago. It is from the designs of a true Churchman and artist, Mr. Roumieu Gough, whose early death ended a career of some achievement and of still more promise.

It has no advantage of site, though from certain points it is well seen across the railway which its western end adjoins. Its eastern end faces Philbeach Gardens, and to it the architect devoted great care. The east wall, rising to a lofty gable, is flanked by two stair-turrets, leading to the parapet-gutters, and surmounted by graceful pinnacles, overtopping the roof-ridge, and breaking its line from almost every point of view. Between the turrets, which soften

angles which otherwise might have been harsh and gaunt, the wall is niched for statuary in two tiers, under a large and well-moulded recessed arch. The scheme, not yet completed, includes a figure of CHRIST enthroned in the middle niche of the upper tier, with S. Mary and S. John on either side, and angels bearing censers in the smaller niches at the sides. The lower tier of five niches is for the four Doctors of the Western Church, with S. Cuthbert, patron of the church, in the middle. A chapel at the eastern end of the south aisle rises to a greater height than that of the aisle-roof, and redeems the composition from an austere severity of line. At the west end there is a gabled bell-cote, and a graceful flêche at the junction of nave and chancel soars to a height of 75 feet above the roof-ridge, a large part of it being wrought in sheet and hammered copper.

The plan is conceived with excellent skill, regard being had to the needs of a town congregation. The church is lofty and airy; the clergy house is ingeniously fitted into an irregular space at the north-west of the church; and below the whole of the east end of the church there is a large crypt, giving room for vestries, a mortuary chapel, and a spacious parish hall.

The interior is stately, and ever since the consecration of the church its decoration has advanced by slow degrees, in accordance with a thoughtful scheme; while a great deal of it, as for example the stone diapering of the walls, has been the actual work of members of the congregation. The arcades are good, and here, as throughout the work, a great deal of Devonshire marble has been employed. It is interesting to note that the foundation-stone is a great block from Holy Island, quarried by the vicar of that place with his own hands, and laid by that stalwart Churchman the late Lord Beauchamp, one of the most devoted laymen that his generation produced.

The font stands in a baptistery, which is a beautiful feature of the west end, and has excellent windows by Mr. Kempe. The

English tradition is, of course, that the font should stand in the open church; baptisteries were practically unknown to the English Gothic workers. But one more foreign feature may be conceded to a church which has a flêche and an east wall unpierced by windows. The font itself preserves an English tradition in that its panels bear representations of the Seven Sacraments, but, unlike the Seven-Sacrament fonts of the eastern counties, it is heptagonal instead of octagonal. Fonts of this type usually presented the Crucifixion on the panel of an eighth side, but though seven-sided fonts are rare, there is precedent for them. The font-cover is of oak, with open traceried panels, its spire crowned by seven angels.

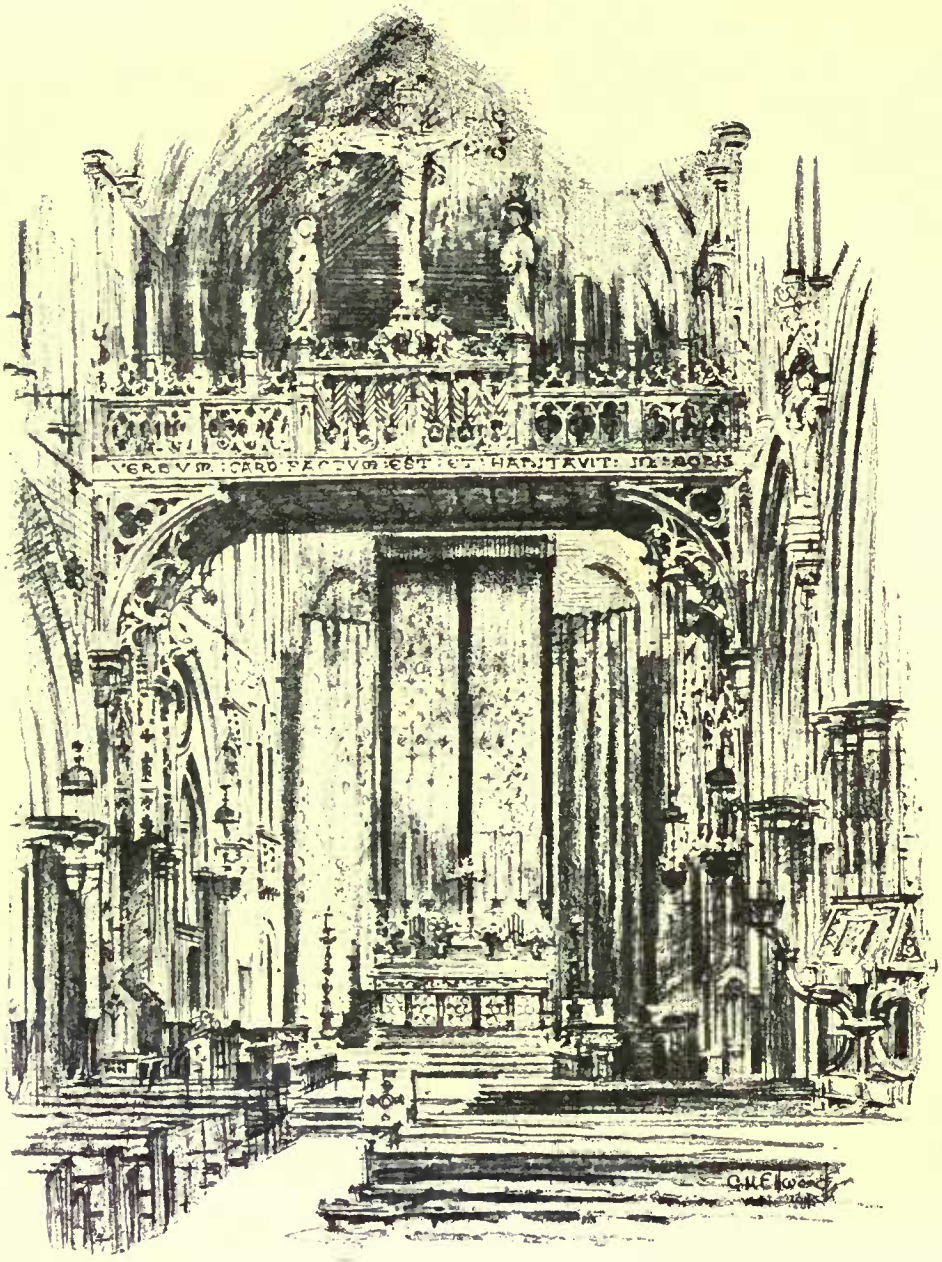
The pulpit is remarkable, and of a foreign type, having a staircase at each end, and affording ample room for the most restless of preachers or missioners. The lectern is a very fine example of modern craftsmanship by Mr. Bambridge Reynolds, having a book-rest of very generous proportions, and two brackets for tapers.

The rood-loft, which spans the church at a great height above the level of the chancel-floor, is perhaps the least satisfactory ornament in a church where great care has been devoted to every detail. It is somewhat heavy, and departs from tradition in its main lines without the justification of offering a new beauty. The exaggerated height of the dossal and its "wings" give an unhappy effect of gauntness to the east end. But on the whole the ornament of the church is good.

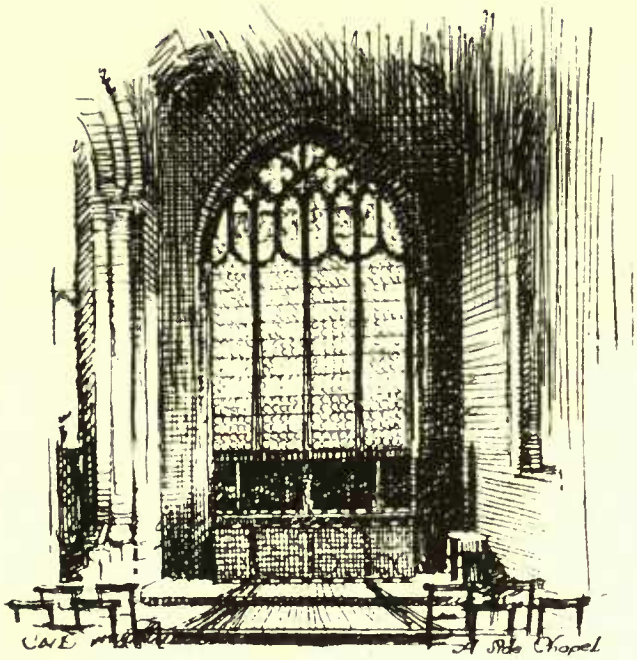
The paintings of the Stations of the Cross are from the studio of the artist who painted the beautiful but badly-lighted and ill-seen series of Stations in the great church at Antwerp. Opinions may legitimately vary on the point of the desirability or otherwise of the use of Flemish costume in the designs: it may at least be said that they are eminently decorative.

S. Cuthbert's has little history. It has once been the scene of a Protestant foray; it figured in the "Hearing" which preceded the delivery of the "Lambeth Opinion." But apart from this its record

is one of the long and quiet development, under one well-loved vicar, of a congregation which, though it stands somewhat apart from the general current of Church life, is both zealous and generous in the field of its special interests.



St. Cuthbert's, Philbeach Gardens



ST CYPRIAN'S *Dorset Square.*

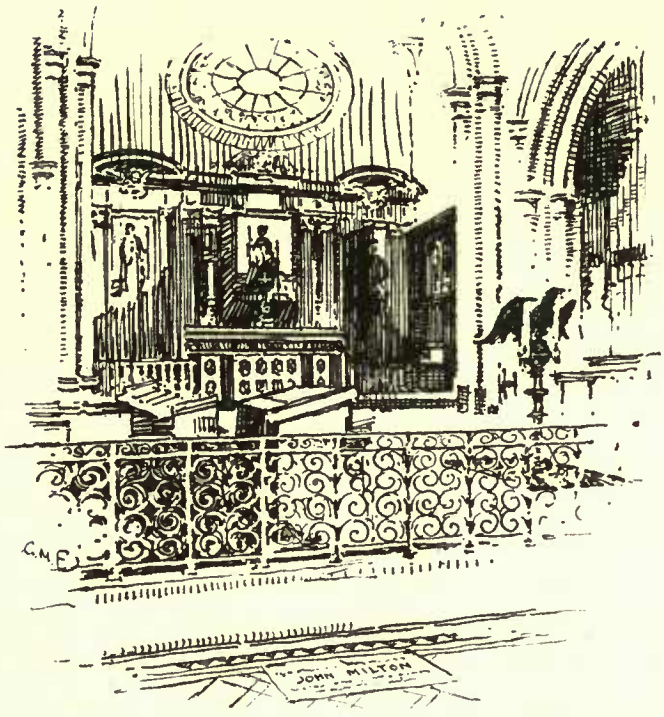
FOR thirty years the Church of S. Cyprian, Marylebone, was one of the oddest and most difficult to find in all London. It consisted of nothing more than the ground floor of a house in a street of commonplace houses, and its back-yard covered in, while the hay-loft of a stable behind was transformed into a small chancel, approached by a flight of steep steps. Yet in this poor little church, so dingy, so inadequate, a great work was accomplished during a whole generation. The Rev. Charles Gutch, who had been at S. Saviour's, Leeds, in the days when that church had

just passed through the difficulties which had almost brought to ruin the hopes and the liberality of Dr. Pusey, and had afterwards worked at All Saints', Margaret Street, and S. Matthias's, Stoke Newington, himself founded and built up in Marylebone a parish well organized and eminent in good works. He was one of those who represented the Tractarian ideals. Possessed of extraordinary patience, a clear and definite teacher of the Faith, he worked on at S. Cyprian's until it became a necessity that a large new church should be built for the parish, and it is a matter for great regret that he did not live to see its completion.

Various styles, both classical and Gothic, were considered for the design of the new church. Finally, those who were responsible for the building chose Mr. J. N. Comper for their architect, and he elected to work in the Perpendicular Gothic which so approves itself to him, and of which he is a very successful exponent. It is a style which, though we know it best in the large country churches of the eastern counties, is yet very well adapted to the requirement of a town. It gives the opportunity for liberal and effective lighting; the slender pillars of the lofty arcades interrupt very slightly the view of a large congregation, and the detail in woodwork and glass can be effectively treated. Mr. Comper's church is the very model of a church of this type. It possesses a rare unity, since the fabric, the furniture, and every detail of the ornament are from one hand. From the ecclesiological point of view the church is a consistent exposition of the English standards. The high altar and the side altars conform to the rule of the Prayer Book, which prescribes that the altar and its surroundings shall be as they were in the second year of King Edward VI; and there is a fine dignity in these long altars, with their upper frontals rising to the sills of the eastern windows, and enshrined by the riddel curtains. Above the high altar, at the level of the apex of the east window, there is a tester below the timbers of the open roof, an arrangement very common in English churches in the Middle Ages. The screen is dignified, though it

shows a weak point in Mr. Comper's work, namely, a certain thinness and wiriness which is hardly redeemed by the skilful use of colour upon it. Yet where the whole effect is so fine and harmonious it is scarcely gracious to find fault, and S. Cyprian's is certainly one of the most notable London churches that the first decade of the twentieth century saw built.

St. Cyprian's, Dorset Square



ST GILES', *Cripplegate*

THE little churchyard of S. Giles's, bright with flowers, with its sparkling fountain and its bastion of the old wall of London, the only considerable portion of the wall still remaining to sight, is indeed a welcome find in a region of towering warehouses.

Until quite recently no one questioned the traditional derivation of Cripplegate, and its association with the Church of S. Giles. Cripples were accustomed to ask alms at the entrance to a city, and the gate by which they gathered came naturally to be known as the

Cripplegate. And S. Giles was patron of cripples, since according to the legend he had refused to be healed of lameness, preferring rather the mortification which his infirmity brought to him. But the traditional derivation of Cripplegate is now challenged, if not discarded. An underground passage, having some connection with the ancient fortifications of the City, has recently been discovered, and it has given rise to the conjecture that the true derivation of Cripplegate is from the Saxon *Crepelgat*, the passage beneath the gate.

In Norman times a church was built here by the City-gate, and it is possible that a few courses in the present tower may represent the original work. In the latter part of the fourteenth century the church was entirely rebuilt, but a fire in 1545 necessitated another reconstruction, which left the church much as we see it to-day. Eighty years later a considerable amount of work was done in and upon the church. The pinnacles at the corners of the tower were taken down and replaced by others, and a turret of timber and lead was erected above the middle of the tower. The steeple was heightened by fifteen feet in 1682, but the old arrangement of the top stage seems to have been kept. The interior of the church has been remodelled more than once, and during the last twenty years a restoration characterized by great taste and judgement has cleared the church from some encroachments upon its exterior walls, and has made the interior devotional and beautiful.

The church has a nave and a chancel, with aisles of equal length, running under a continuous roof to the arch which gives entrance to the sanctuary. The main part of the church is of late Gothic, the arcades of seven bays are light and graceful, the windows of three lights show restored Perpendicular tracery. The east end has an ugly window, a survival of the restoration of 1704, but the beauty of the altar redeems the east end. In the north aisle is the Chapel of the Incarnation, with some good paintings which may perhaps be thought a little bright for their setting, and an altar and reredos which were formerly in the Church of S. Bartholomew,

Moor Lane, destroyed in 1901. There is much inferior stained glass, and the woodwork is not remarkable. The beadle's staves are of interest; one has a representation of the old City-gate, the other, a one-legged beggar; and a great badge intended for use by the beadle on high days is one of the best examples of its kind in the City.

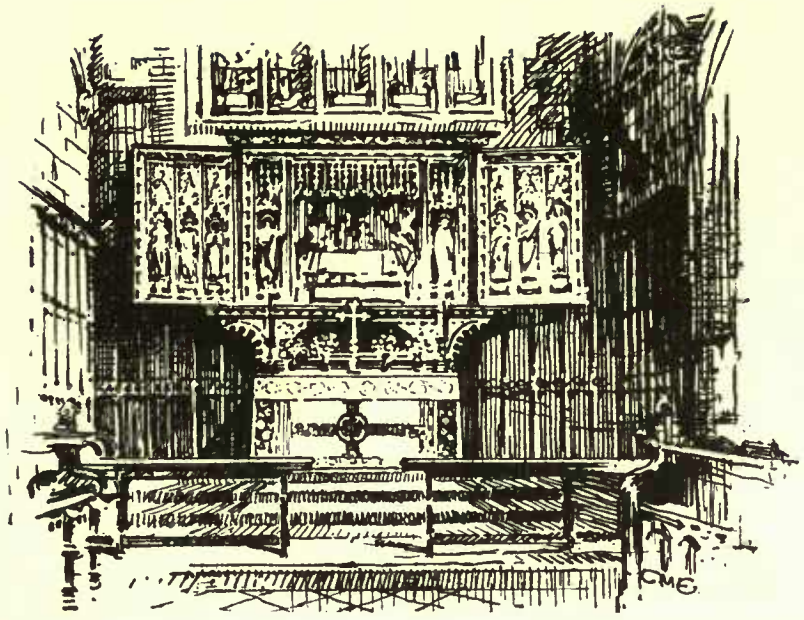
Few churches in London are associated with so many names of noted men. Somewhere in the church—the exact spot is unknown, but a stone by the chancel-step marks its vicinity—John Milton is buried, and his father also was buried here. The poet had spent the dark days of his later life in Artillery Walk, Bunhill Fields, whence he had removed from Jewin Street, Aldersgate, leaving the parish only for a few months for the cottage at Chalfont which was his refuge while the plague raged in the lowlying and unhealthy parish, which was more heavily afflicted than any other in the City. His body was laid here on November 12, 1674. The bust of the poet, which was given to the church in 1793, was placed in a new and elaborate monument erected in the south aisle during the restoration of 1862. John Foxe, the writer of the *Book of Martyrs*, who died in the parish in 1587, is commemorated by a tablet at the west end of the north aisle, in which his son, with filial prejudice, describes his father as a "very accurate martyrologist," an epithet which modern criticism has shown to be unjustified. Gallant Sir Martin Frobisher, whose resting-place in the church is unknown and unmarked, has a good modern tablet towards the east end of the south aisle. John Speed, geographer, map-maker, and scriptural genealogist is also commemorated; and Mistress Constance Whitney, of the Lucys of Charlcote. Thomas Busby and Charles Langley, benefactors of the parish, have tablets in which their charities are set forth in verse relentlessly detailed, and so dull as to be almost amusing. Here is a transcript of part of Busby's:—

"This Busbie willing to reeleve the Poore with Fire and Breade
Did give that howse whearin he dyed, then called y^e^ Queene's Heade
Foure full loads of y^e^ best Charcoles he would have bought ech yeare,

> And fortie dosen of wheaten bread, for poore Howseholders heare.
> To see these thinges distributed this Busby put in trust
> The Vicar and Churchwardenes, thinkyng them to be just."

Langley's tablet bears the honoured name of Lancelot Andrewes as vicar, reminding us that he held the vicarage from 1588 to 1605, when he was consecrated to the See of Chichester. Fifteen years later, on August 22, 1620, Oliver Cromwell was here married to Elizabeth Bouchier.

St. Giles', Cripplegate



St. MARGARET'S *Westminster*

SAINT Margaret's, Westminster, is so dominated by the great mass of the Abbey that those who enter it for the first time are usually amazed to find themselves in so large a church. But when they leave the church they are at least better able to appreciate the vastness of the Abbey.

S. Margaret's is a foundation of great antiquity and of great importance. It is the mother church of Westminster, and was so late as the seventeenth century known simply as "the parish church," as Pepys terms it in an entry in his diary to which I have referred elsewhere. It was the church in which Pepys was married, in 1655.

S. Margaret's—the dedication is to the saint of Antioch, and not to S. Margaret of Scotland—was a parish so early as the tenth century. A church is said to have been built here by S. Edward the Confessor, and it was rebuilt in the thirteenth century. In the fifteenth century it was again rebuilt, in the late Perpendicular style, of which it affords a good example.

It has seen various restorations. One in the early eighteenth century was carried out at the expense of the Parliament. A century before the restoration galleries had been erected in the aisles, and some twenty years afterwards an apse was added to the east end. When Dr. Farrar came to it in 1877 he found much to be done. The pews and galleries were cleared away, the wood and stonework cleaned, the sham Gothic apse disappeared, and the east end was rebuilt in its original square form. The west end was opened out, and a mean ceiling gave place to an oak roof. A few years ago the sanctuary was extended by a few feet to give more dignity, and the east window was raised.

The roof runs through on one level from east to west, and the clerestory and arcades are normal Perpendicular of good type. The windows have received new tracery in place of the old, which had been ruthlessly altered, and their glass, especially that in the south aisle, is on the whole very good. It commemorates various men of note who have been connected with the church and parish, and several epitaphs have been written by men of letters of our own time. The west window of the north aisle is an American tribute to the memory of John Milton, whose second wife is buried here. The great west window is also an American gift, commemorating Sir Walter Raleigh, who was buried here. His portrait and that of the great queen whose death marked the change in his fortunes appear in the window. Another window is in memory of Caxton, who set up his first press hard by, and whose epitaph is from Tennyson's pen.

But the interest of the modern glass in the church is overshadowed by that of the east window. The glass was made as a

present from the magistrates of Dordrecht to Henry VII, whose chapel in the Abbey was then in building. But the chapel never received the glass, and after strange wanderings it was bought by the parliamentary committee for the repair of S. Margaret's in 1758, finding a home at last within a few yards of the building for which it had originally been destined. It shows the Crucifixion in three lights, with S. George in the south light, and Prince Arthur below him, and S. Catherine in the north light, with Catherine of Aragon below.

S. Margaret's is the official church of the House of Commons; seats are set apart in it for the use of members, and weddings of prominent politicians often take place in it. It was here that the Commons listened to those Fast Day Sermons which Carlyle dismisses as a weariness to the soul of man: here Hugh Peters, the church meanwhile guarded by soldiers, exhorted Parliament to resolve upon the death of King Charles. A closer connection existed until the middle of the last century, for on the Accession Day, Gunpowder Plot, the Restoration, and the Martyrdom of King Charles, the faithful Commons, led by their Speaker, used to come in procession to service. When three of the services for those days were struck out of the Prayer Book, the attendance of the Commons ceased.

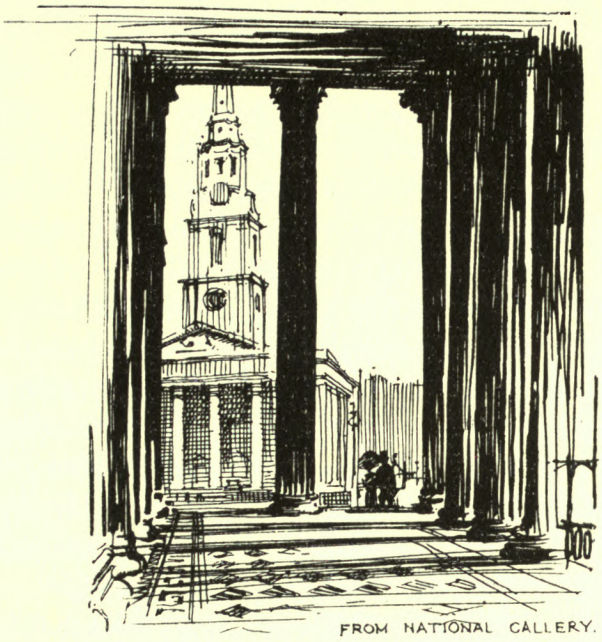
The names of famous men who have been buried in the church and churchyard would make a long list. It includes, besides those already mentioned, Skelton, the poet-laureate and useful tool of Henry VIII against the clergy; Udall, the father of English comedy; Hollar the engraver, to whose art we owe so much knowledge of buildings existing in the seventeenth century; Father Smith, the great organ-builder, and Admiral Blake, transferred from the Abbey to S. Margaret's churchyard. On the monument to Mistress Corbet is the ten-line epitaph by Pope, beginning—

"Here rests a Woman, good without pretence,"

which Dr. Johnson thought the most beautiful of all poetic

memorials, and it is indeed an example of the eighteenth-century epitaph at its best. The church has always had a respectable, and at times a great, reputation for music. And in historic and personal associations it is no unworthy neighbour to the Abbey itself.

St. Margaret's, Westminster



FROM NATIONAL GALLERY.

ST MARTIN'S *in the* FIELDS

SAINT Martin's has not these many years been in the fields, though there are even now fields in the parish which will never be built over—the Green Park, namely, and part of S. James's Park. The parish is a very ancient one, and the title which it still bears was once appropriate enough. In the old church on this site were buried many upon whom the sun of royal favour had shone, and who had therefore taken up their abode hard by Whitehall—artists and engravers and a writer or two, and Nell Gwyn herself. Here too was buried Sir Edmund Berry Godfrey, a prominent Protestant justice, who was found murdered

near Primrose Hill. His death was set down to the Popish Plot, which was certainly afoot in 1678, and the Jesuits were taxed with it; and to this day the question, "Who killed Sir Edmund Berry Godfrey?" provides a theme for the historian and the pamphleteer.

The church, which had received the bones of the famous and the notorious, was pulled down in 1721. James Gibbs was the architect of the new church, and the site gave him an even greater opportunity than he had in the Strand. Accordingly he spent great care upon the best utilization of it. Of the designs which he prepared two were for a circular church, and we may be thankful that the Commissioners rejected them. The church took shape in its present rectangular form rather against Gibbs's personal wish.

It stands very nobly towards Trafalgar Square, and from every point in the square its fine portico is well seen, raised on one great order of Corinthian columns carrying an entablature and a pediment. It has suffered a little by the setting back of the steps to give more roadway, but the loss is not noticeable from a little distance. The steeple is very successful, set back behind the portico of which the west wall of the tower forms the back, and rising through well-disposed stages to the spire and vane. The body of the church is in one order, and the effect is better than that of the two orders into which S. Mary-le-Strand is divided; though, as we have seen, Gibbs found a special reason in the noises of the street for the arrangement which he adopted in the Strand church. The interior of S. Martin's is very ornate. Corinthian columns carry an entablature to support round arches; the aisles are used for galleries, and terminate in ridiculous boxes which look down upon the sanctuary, and have also openings towards the nave of the church. The ceiling exhibits fretwork by two Italian craftsmen, Artari and Bagutti, in whom Gibbs had great confidence, and whom he employed also at S. Peter's, Vere Street. But their work is characterized by Mr. Blomfield as deplorably vulgar, a rococo work which indicated

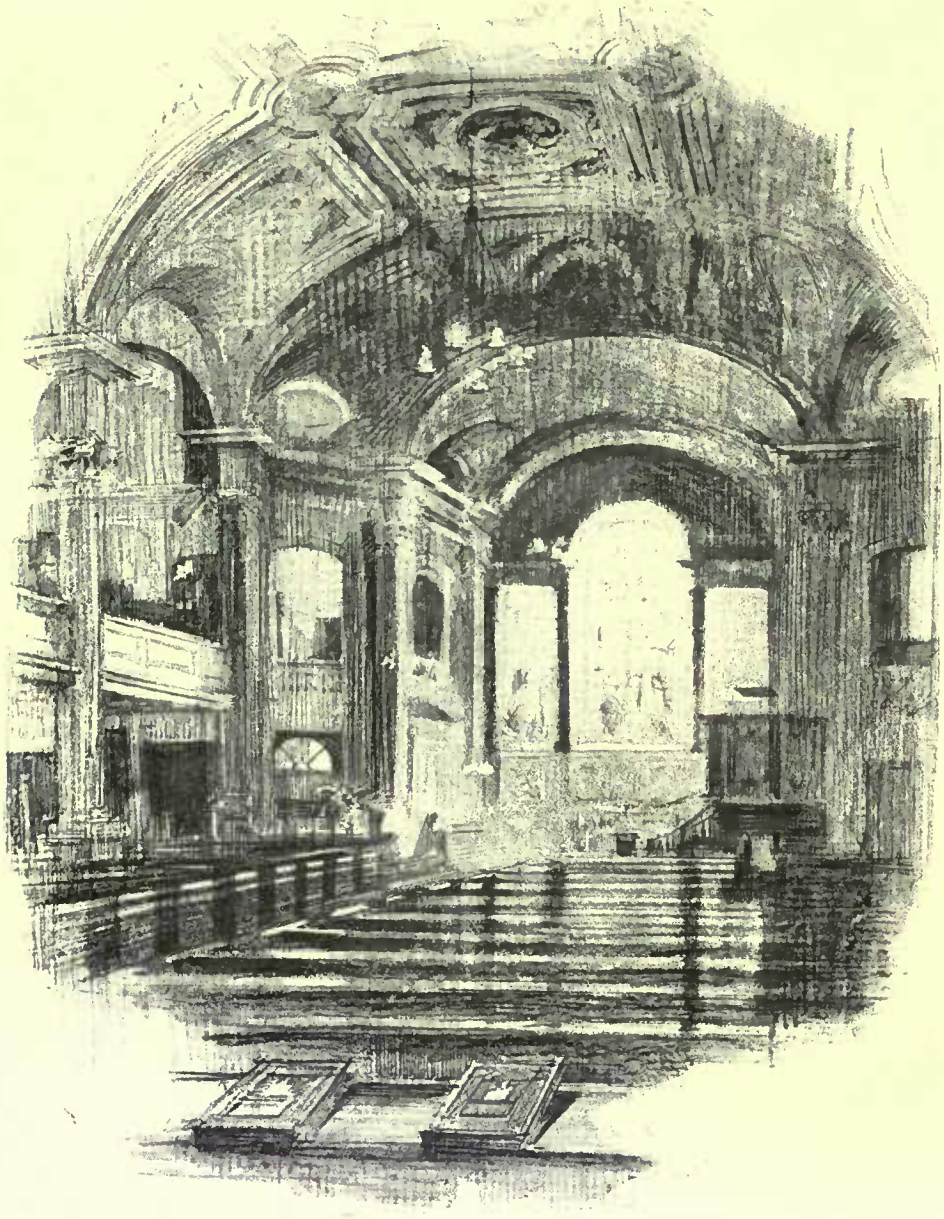
a decline in taste from the purer and severer standards of Inigo Jones and Wren.

The detail of the church is noticeable: the pulpit and the woodwork of the churchwardens' seats are fine, and the font, with its little canopied cover, which were those of the old church. At the west end there is a good bust of Gibbs by Ruysbroek.

The parish once had as its churchwarden no less a personage than the highest in the realm, and George I marked his tenure of the office by presenting the church with an organ. The church has had a succession of notable organists, among whom have been several composers of the grave Anglican school. Several of its incumbents have risen to the bench of bishops, including Tenison, Archbishop of Canterbury, and Lamplugh, Archbishop of York, and their portraits are in the vestry.

The bells of S. Martin's have a good reputation, and the oldest change-ringing society, the Ancient Society of College Youths, established in 1637, and itself descended from the Scholars of Cheapside founded thirty years before, is associated with the belfry.

The windows are filled with stained glass, for the most part of excellent design, which gives real distinction to the interior effect. The churchwardens' staff has a curious representation, in the round, of S. Martin dividing his coat with the beggar; and the beadle's staff shows the same subject in relief upon a rounded head, surmounted by a crown to betoken the association of the parish with royalty. The parish boundary, anciently perambulated by the beadle in the ceremony of "beating the bounds," runs through the gardens both of Buckingham Palace and Marlborough House.



St. Martin's-in-the-Fields

St. MARY-LE-BOW. *Cheapside.*

SAINT Mary-le-Bow, Bow Church, Ecclesia Beatæ Mariæ de Arcubus, New Marie Church, in contradistinction to S. Mary Aldermary—by all these names the stately church in Cheapside is and has been known. Cheapside, anciently West Cheap, keeps its name from the days when it was one of the greatest market-places of the City. Here were the market-cross and the pillory; here were held many of the civic festivities, pageants, joustings, and the like. It was a very important place, a centre of the City life.

And here from very early days a church existed. Below the present church there is a Norman crypt, carried on two rows of pillars, which gives the church its specific name—the church built

upon bows or arches—though in later days it was thought that the name was derived from the mediaeval steeple, on which four flying buttresses springing from the pinnacles of the tower carried a spirelet, as in the examples at Newcastle and Edinburgh. Perhaps a Roman basilica once stood here, for Roman tile has been found; but at least the crypt carries us back to a date many years earlier than even the Norman work of S. Bartholomew's, Smithfield.

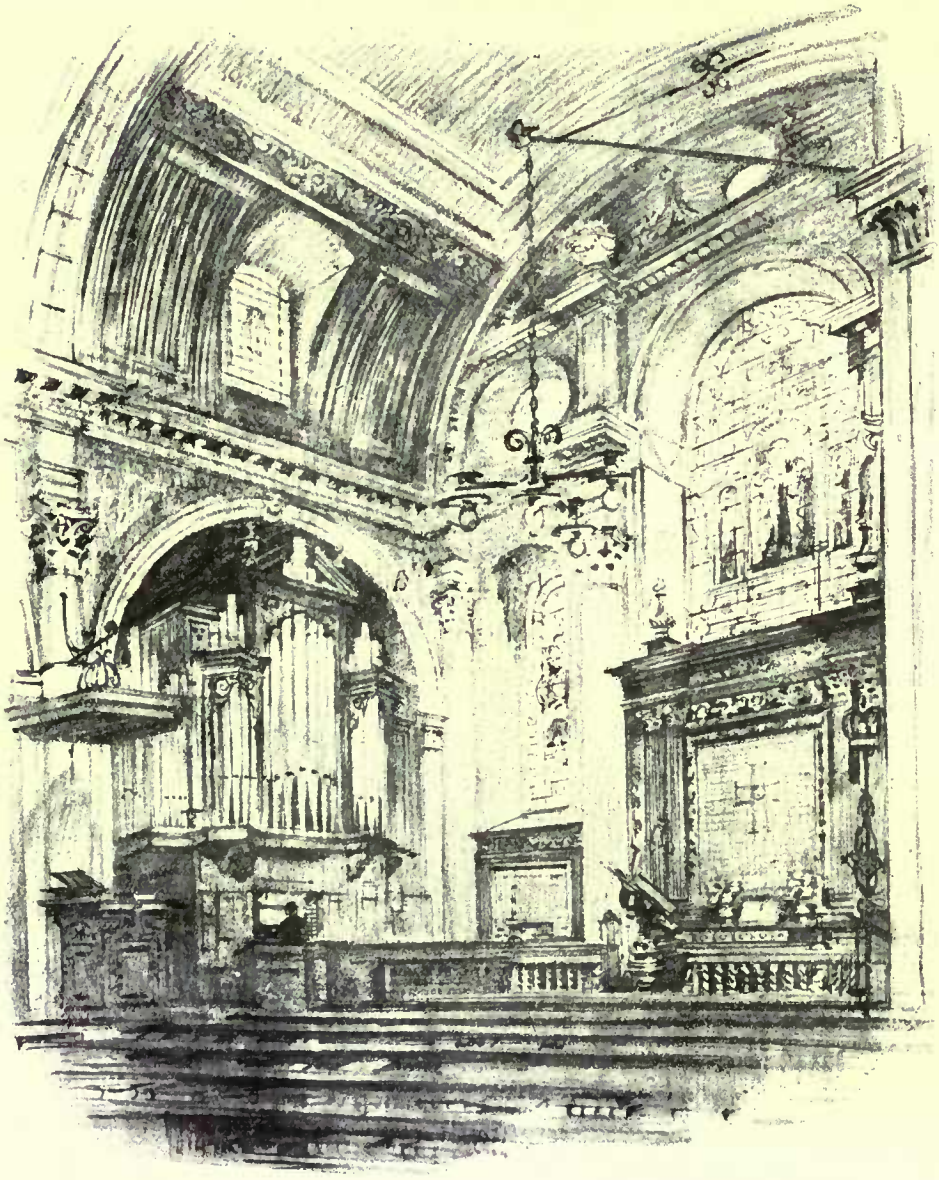
Upon the fire-blackened ruins of the mediaeval church Wren built that which we see to-day. And since it was clear that the street would always be important as a principal thoroughfare into the City from the west, he gave the church prominence, bringing the tower forward to the line of the street, and designing for it the very finest of all his steeples, upon which he did not scruple to spend nearly half of the very liberal sum assigned to him for the construction of the whole church. The steeple should be carefully studied before the church is entered, though in busy Cheapside, except on Sunday, the study may be attended with some difficulty. It is a composition full of charm, rising from the bold cornice of the tower, a cornice having delightful finials at its corners, above the supporting pilasters, to a peristyle of singular beauty, on the cornice of which are volutes leading to an upper order of columns surmounted by an obelisk and vane. It is exquisitely proportioned, and effective from every point of view.

Below the clock, which projects over the street, there is a small balcony. Of no particular importance in itself, it is nevertheless an interesting link with the past. For on the north side of the old church, in mediaeval times, there was a structure of stone from which the king and his court used to watch the City shows; and Wren built the balcony of the new tower at the request of the parishioners to associate the new church with the old by a feature of which very few now know the significance.

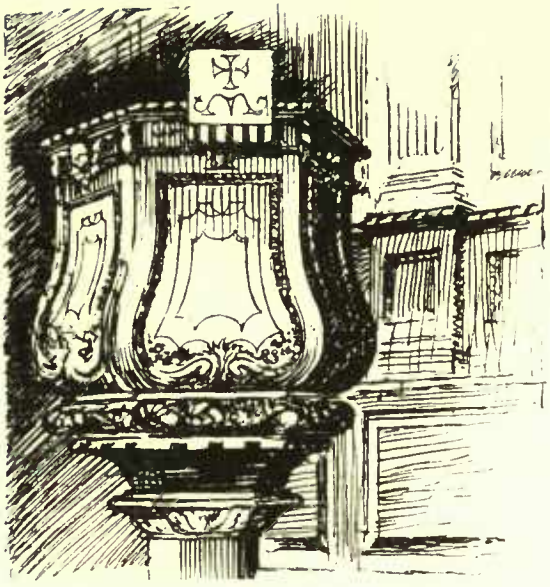
The church is an exception to the rule that Wren's churches are more interesting within than without. With the exception of the

crypt, which is not Wren's, there is nothing notable inside S. Mary-le-Bow, except an eccentric arrangement of the east end and the ornaments of the altar. It is solid, honest work, without attractiveness or inspiration. It has the disadvantage of occupying an almost square site, and Wren cannot be said to have overcome this difficulty as he did elsewhere. Corinthian columns carrying an entablature separate the aisles from the body of the church. The fittings are in no way remarkable save for the door-cases, which exhibit the care which Wren bestowed upon such things, a care exemplified in the staircase to the gallery of S. Mary Abchurch, and the vestry at S. Laurence Jewry. The church formerly had galleries, which have been removed.

The Court of Arches, the Court of Appeal for the Province of Canterbury for cases previously heard in the consistory courts of the various dioceses, used to sit here, deriving its name from the church, which was a peculiar subject to the Archbishop of Canterbury. And the church has still a legal connection with the Province of Canterbury, for the ceremony of the confirmation of the election of bishops of the southern province still takes place in the church.



St. Mary-le-Bow, Cheapside



ST MARY-LE-STRAND.

CLEARED at last from the mean houses which clustered about its northern side and east end, protected against the improvement scheme which at one time threatened its existence, S. Mary-in-the-Strand rises bravely above the encircling streams of traffic, gives dignity to the great thoroughfare, shows itself more worthily than ever its designer could have hoped.

It witnesses to that general revival of Church life in the reign of Queen Anne which had led to the appointment of a commission to arrange for the building of fifty new churches in London, of which but twelve were actually completed. It fell to the lot of James Gibbs to design it, and since it was in so prominent a situation the

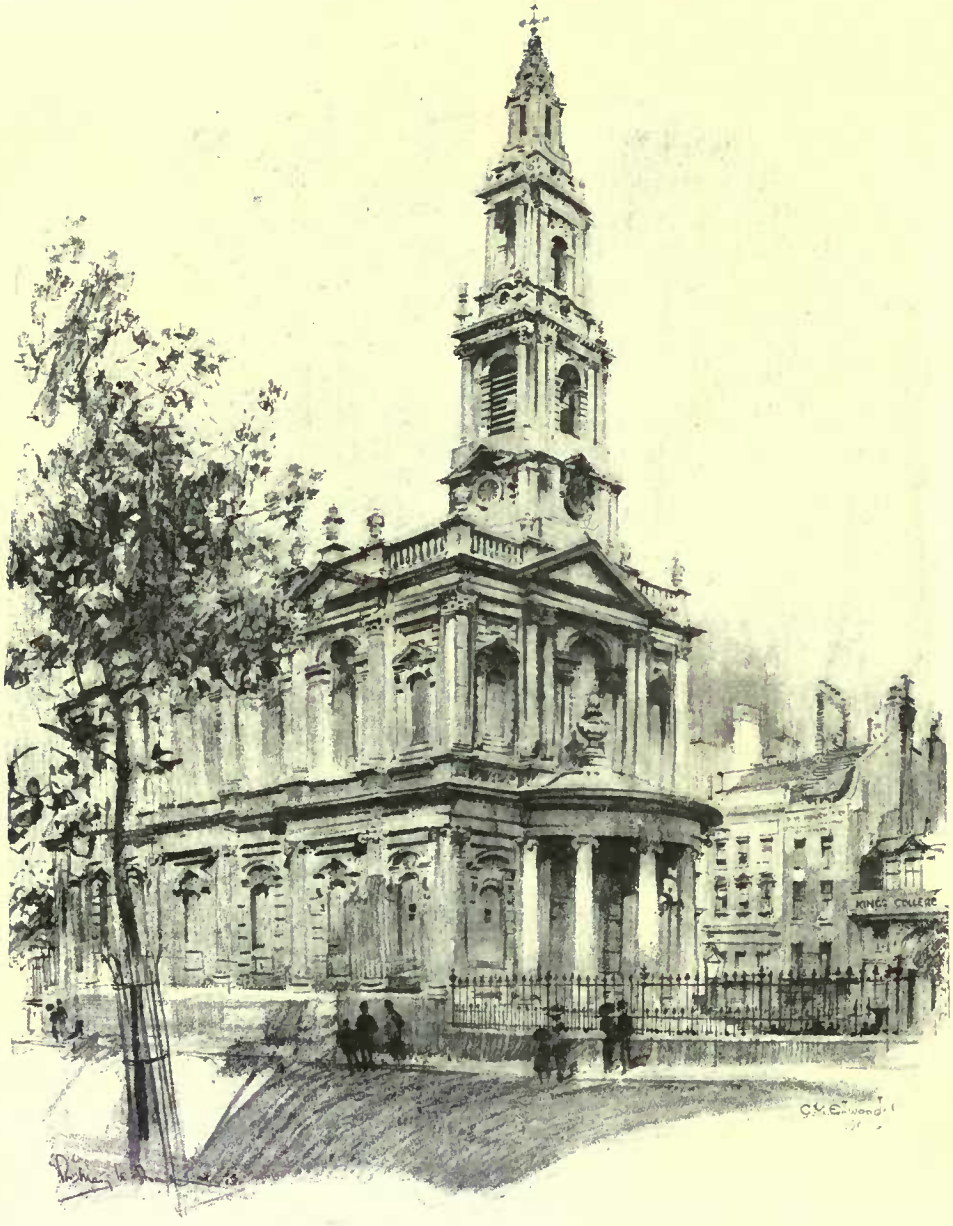
Commissioners were ready to provide him with ample funds. Gibbs was then little more than thirty, and the commission was an important one to be entrusted to so young a man. It was natural that he should bring to it his best skill. His reputation rests in great measure upon his subsequent work in the Universities, upon the Senate House and the Gibbs' Building at King's College, Cambridge, and the Radcliffe Library at Oxford. But the commission to build S. Mary-le-Strand gave him the first, and not the least, of his opportunities; and in it, as in his work generally, Gibbs followed faithfully the serious and learned tradition of Wren, from whose influence many of the younger architects were already breaking away.

The church presents to the street an extremely effective western front, and Mr. Ellwood renders the charm of its exterior very sympathetically. A certain flatness is noticeable in the north and south sides, though their two orders have a great dignity, based as they are upon a strong stylobate. The steeple is a finely-conceived feature, the more creditable because Gibbs was hampered in its design by a change of mind on the part of the Commissioners, who ordered him to erect a steeple upon the foundations of the campanile which Gibbs had planned, and which had already risen twenty feet from the ground. The ingenuity with which Gibbs met their demand, arranging his steeple upon a restricted base, was worthy of his teacher Wren, and testifies to his masterly and plastic use of his style. The steeple is indeed a piece as meritorious as all but the best work of Wren. The interior effect is reposeful and dignified, and it gains, perhaps adventitiously but none the less forcibly, from the position of the church in one of the busiest thoroughfares in the world. From the roar of the Strand we pass through a little forecourt into the stillness of a sanctuary. This forecourt is not the churchyard; that was in a street off Drury Lane, and the horrible state into which it fell in the eighteenth century was described by Charles Dickens in chapter xi of *Bleak House*. The interior of

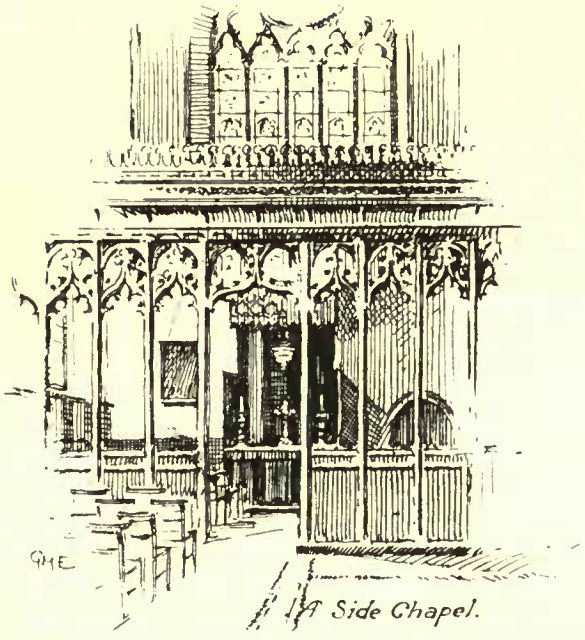
the church has two orders, corresponding to those of the exterior. The upper contains the windows; the lower is solid, as Gibbs explained, to keep out noises from the street. The great arch surmounted by a pediment at the entrance to the sanctuary is beautiful in itself, though it conveys at first slght the impression that it is overpoweringly large for the aisleless church. The whole interior effect is full of charm, and the church is one of the worthiest that the followers of Wren have left, though Gibbs himself surpassed it in some respects in his other great church, S. Martin-in-the-Fields.

Historically, the church is associated with one event which perhaps few who visit the church recall. It was here that Charles Edward, the Young Pretender, was received into communion with the English Church during his five days' visit to England, in September, 1750. The ill-fated campaign of '45 had failed, and failed in part, as Charles thought, because of his religion. The Roman Catholic religion, he said in 1759, had been the ruin of the royal family, the fatal rock upon which it split. Had it been to his conscience, he would have declared himself a Protestant in 1745. But at that time, he averred, he had not seen the light. In adversity he had had time for reflection, and had been led to the conclusion that "the artful system of Roman infallibility" had been "framed by the finger of man." "In order to make my renunciation of the errors of the Church of Rome the most authentic and the less liable afterwards to malicious interpretations, I went to London in the year 1750, and in that capital did then make a solemn abjuration of the Romish religion, and did embrace that of the Church of England, as by law established in the XXXIX Articles, in which I hope to live and die." The spectacle of the Young Pretender sitting in judgement on the relative merits of the Roman and English obediences is indeed edifying. In spite of his protestations it was a political conversion, induced partly by chagrin at the failure of the Scottish rising, partly by pique at the action of his religious and sincere brother

Henry, who had accepted a cardinal's hat, and by so doing had bound more closely the house of Stuart to the Roman see. The life of Charles Edward did not adorn either of the two communions to which he had successively adhered, and in his squalid old age he reverted to the Roman obedience, and was glad to accept its bounty.



St. Mary-le-Strand



S. Side Chapel.

ST. MARY MAGDALENE'S *Munster Sq.*

AMONG the modern churches of London, S. Mary Magdalene's, Munster Square, holds a distinguished place. It is one of the first churches produced by the active generation which succeeded the Tractarians; it is the finest work of an architect whose early death left a great promise unfulfilled, and though it was built at a time when a dignified ceremonial was only beginning to be restored, there is comparatively little in it that we should to-day desire to be altered. It remains the splendid example of a church designed in a manner most loyal to Gothic precedent, and at the same time entirely suited to the needs of a modern town congregation.

It stands in one of those many districts from which the tide of fashion has ebbed. Sixty years ago the well-to-do had already passed westward from Munster Square and Osnaburgh Street, the district had fallen upon a period of poverty and degradation. It found a very generous mission-priest in the Rev. Edward Stuart, who had been attached to the staff of Christ Church, Albany Street, and who devoted his life and fortune to the parish, which was constituted in 1852, the year of the consecration of the church.

Mr. Stuart was most fortunate in his architect. Richard Carpenter was then a young man, and he died at the age of forty-three, long before S. Mary Magdalene's was finished. But he left an abiding influence upon the course of the Gothic revival in England. He was among the earliest of those who once more used Gothic freely, and not as mere copyists of old work.

His first drawings show the church much as it exists to-day, with lofty aisles under their own roofs, giving in the east and west elevations the three gables which enable the church to assert itself adequately in the poor architecture of its surroundings, even though it has not yet been possible to add the fine tower and spire which would have made the church dominate them. The north aisle was added after Carpenter's death, upon the site of a row of houses which hemmed in the church on its north side; and when the jubilee of the church was kept some additions were made at the east end which while they did not appreciably modify Carpenter's design, gave a great increase of convenience in vestry and sacristy accommodation.

The church remains, then, essentially as Carpenter built it, and it shows his ability to deal with a difficult set of conditions. The site was irregular, the available space was a parallelogram approaching a square, length and breadth having the proportion of six to five. He could not proceed, therefore, on the lines which the architects of the time usually followed, giving a clerestory to a lofty nave, and keeping the aisles narrow and low under their lean-to roofs. To fill

the space it was necessary to have the aisles almost as wide as the nave; to light the church adequately it was necessary to carry up the aisle-walls to a considerable height, and to insert in them wide and lofty windows. The earlier church-builders of the revival had elected to work in the Early English manner, possibly for the reason that, as Pugin said, it was the style that best stood starvation. But the conditions of the Munster Square site involved the choice of a later manner, and Carpenter chose to work in a restrained and yet flexible mode of Decorated, following the precedent of the Dutch church in Austin Friars.

The interior is indubitably fine, and familiarity with it tends only to deepen and confirm the first impressions. It is not really large, but it conveys a wonderful impression of space and dignity. The nave is of five bays. The arcading of finely-proportioned arches, carried on graceful clustered columns, is so light that even in the wide aisles the congregation has no feeling of exclusion from the main body of worshippers, while the nave is adequately lighted by the large aisle-windows. The high-pitched roofs of nave and aisles have open timbers, the chancel and sanctuary a panelled wagon-roof.

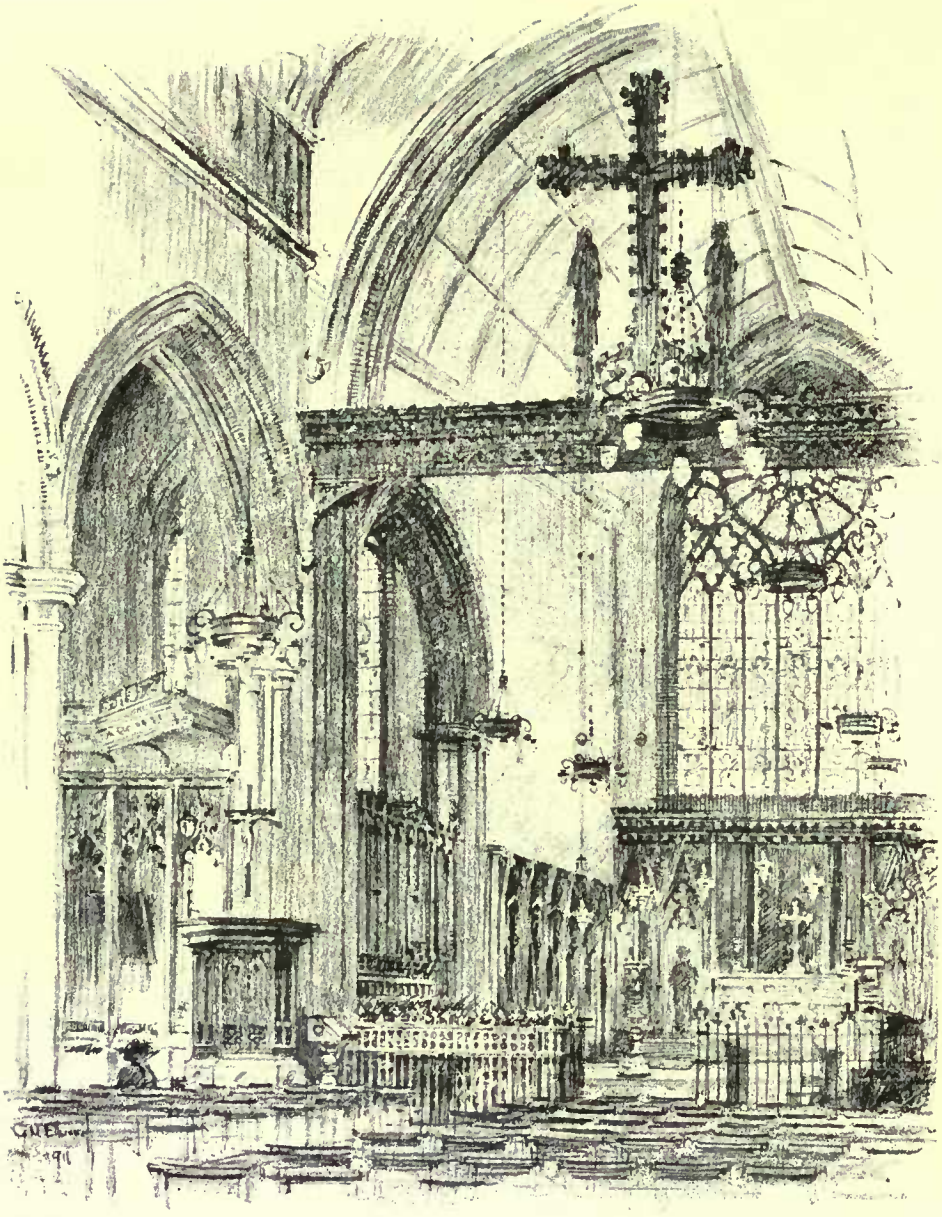
The west end has a large window in each gable, and each bay of the aisles is lighted, with the exception of the eastern bay of the south aisle, in which the organ is placed, carried well above the floor-level. Throughout the church the windows show in their tracery a feeling for the beauty of line in which Carpenter was in advance of his time.

The building of the north aisle in 1884 gave opportunity for the erection of another altar, which was not only greatly needed, but which fitly terminates an aisle exceptionally wide.

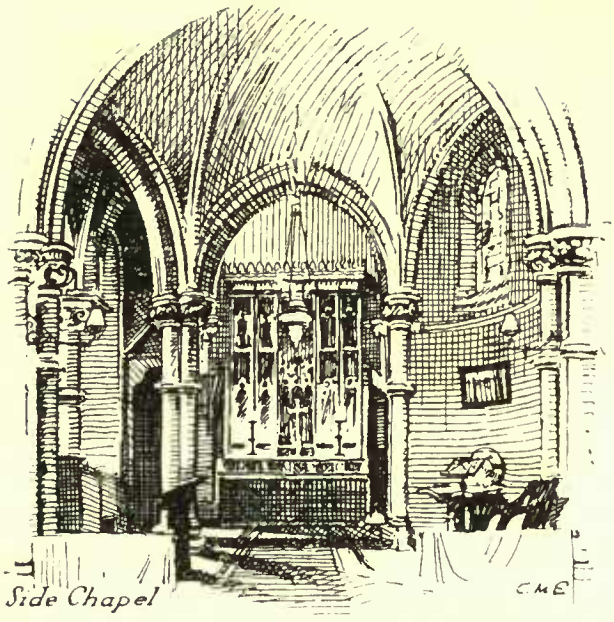
The restraint of the moulded capitals of the nave-arcade lent emphasis to the fine foliage of the capitals of the chancel-arch, now obscured. The east window of seven lights is filled with glass, which may not altogether commend itself to the better-instructed

taste of to-day, but which possesses great interest as being the last glass designed by A. Welby Pugin, and executed by his son-in-law, John Powell. Of the other windows, by various hands, it may be said that each represented the best work of its time: those in the north aisle are the latest and the best. Excellent screens enclose the organ-chamber and the chapel at the end of the north aisle, and a rood with S. Mary and S. John is carried on a beam crossing at the level of the spring of the chancel-arch. The chancel-screen, which will form one composition with the screens of the aisles, is yet to come.

The church has occupied in the Catholic revival a remarkable and even a unique position, though it has not been so conspicuous as some other churches. It has stood for the principle of faithful and literal obedience to the Prayer Book; its stately services are accompanied by a ceremonial in every point determined by English precedent. In its schools and from its pulpit there has been the note of clear, simple teaching. The character of successive vicars seems to have impressed itself upon the place; there is an atmosphere of devotion which even a casual visitor cannot fail to feel. It is not strange therefore that among its congregation, together with the unlettered of a poor parish, there should have always been numbered highly-cultivated men and women, statesmen, men of letters and science—from Frank Buckland to our own time—doctors, architects, and professional men, who have found in the definite doctrine and stately worship of S. Mary Magdalene's the satisfaction of their deepest and ultimate needs.



St. Mary Magdalene's, Munster Square



ST. MARY *the* VIRGIN *Primrose Hill.*

SAINT Mary's, Primrose Hill, stands well on a slightly irregular site, where two roads meet at an acute angle. Its apse is well seen, and the pleasant curve of the ambulatory which girdles the apse is a notable feature of the exterior view.

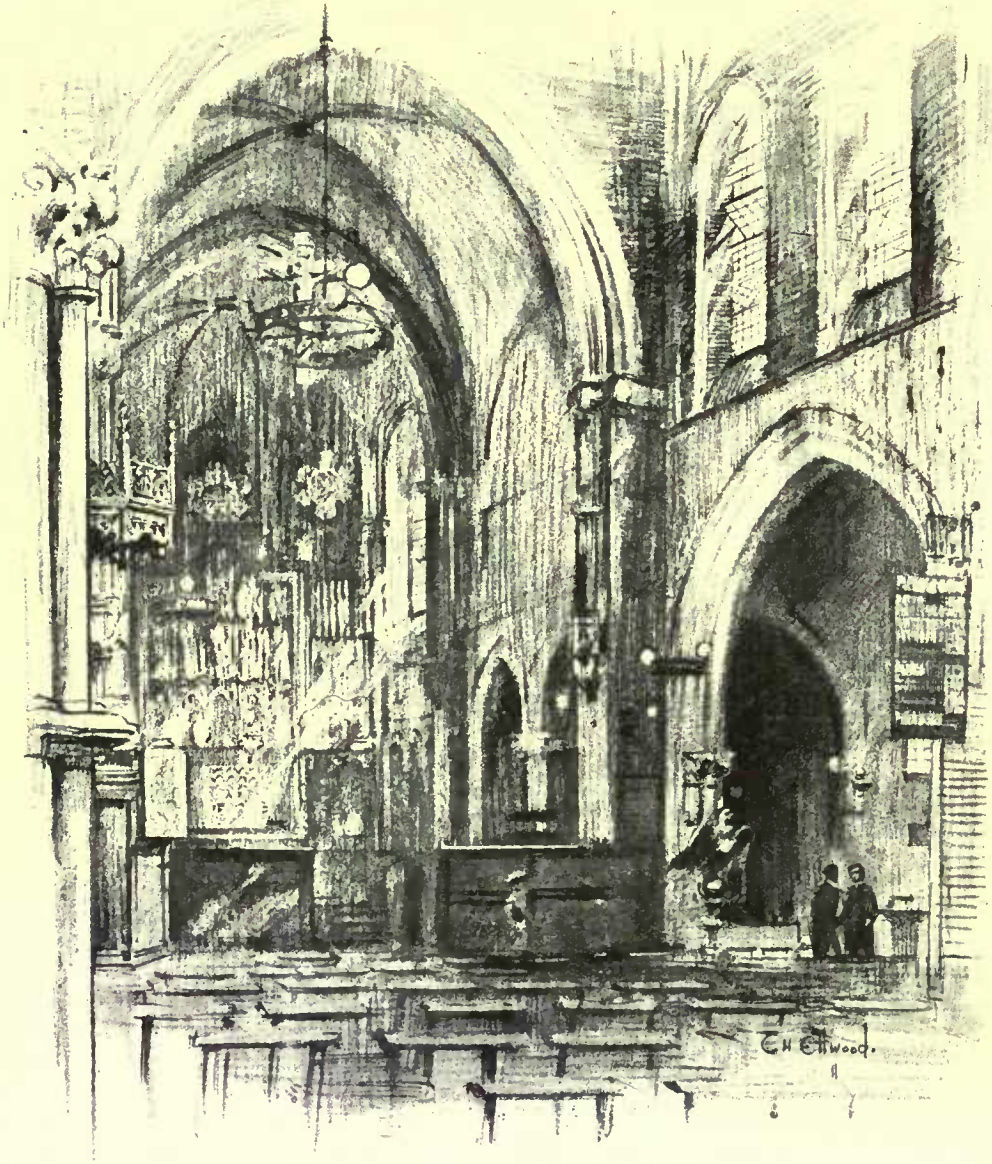
The church is about fifty years old, and recalls the period when English architects looked to continental work for their inspiration, and when red-brick churches with stone dressings were in high favour. The interior of the church is quite effective; the nave-arcades are good of their kind, the short north transept and the little chapel at the east end of the south aisle give variety to the plan, and the vaulting of the chancel and sanctuary is well managed.

Formerly the interior was patchy and restless; the juxtaposition everywhere of red brick on white stone was not only unpleasant in itself, but it ruined entirely the effect of the stained glass and the ornaments of the church. A very great improvement has recently been wrought by the judicious whitewashing of large spaces of the brickwork, and the interior has gained in value beyond all anticipation. It now resembles in general effect the great white-washed brick churches of the Low Countries, where the colour of window and frontal has a foil in the restful grey-white of the walls, and ornament has its proper value, undistracted by unimportant and yet self-assertive surroundings.

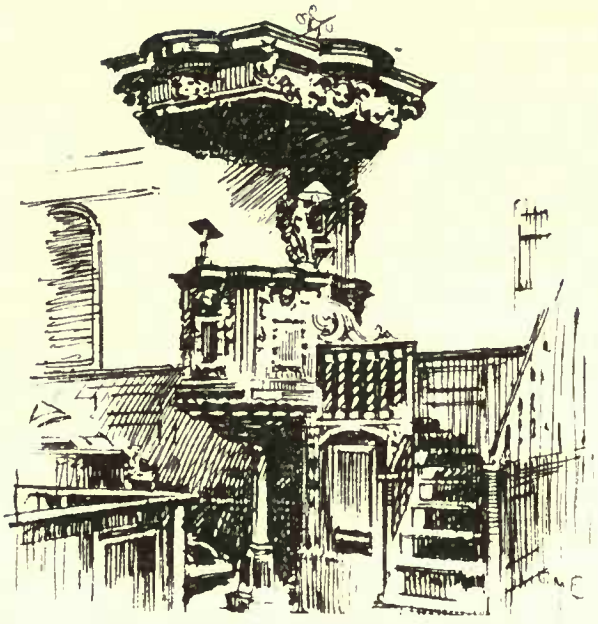
S. Mary's has had its history, its troubles, and its triumphs in the conflict for the principles for which it has stood from the first. But its history is rather of parochial than of general interest, and has not concerned the Church at large. The church has done quiet work for many decades, and was never more useful than it is to-day.

Of late years, during the incumbency of Dr. Percy Dearmer, it has become representative of the many churches in which an attempt is made to follow literally and honestly the direction of the Prayer Book, without compromise and with no divergence from its standards in the direction either of Rome or Geneva. The English standards of the sixteenth century are followed in the arrangements of the altars and their ornaments, the vestments of the ministers, the conduct in every detail of services which are dignified and beautiful in the highest degree. The catechizing, upon which the Prayer Book lays such stress, is the chief method employed for the religious instruction of youth. The music is mainly of that plainsong which the labour of the Solesmes Fathers has practically rediscovered for us—a plain-chant flexible and impressive. And the church has attracted also those whose daily work lies in the practice of the arts and crafts, no less than those whose lives are devoted in greater or less measure, according to their opportunity, to the

furtherance of social reform. It is a church, then, very remarkable in the religious life of London to-day, a church which maintains a very clear and wide outlook upon life and thought and work, a church which sets before itself no less a task than the consecration of all human life and every activity, through the Incarnation extended in the Sacraments.



St. Mary the Virgin, Primrose Hill



ST. MILDRED'S *Bread St. E.C.*

THE church has an unfamiliar dedication. But in the Middle Ages S. Mildred was a very popular saint in Kent, where her cult rivalled that of S. Augustine himself. For she had been abbess of the great house of Minster in the Isle of Thanet, after her education at the renowned convent of Chelles, where so many English girls of her time were educated. And, as Canon Benham has pointed out, her association with a church in this district of London is natural enough. In Bread Street there was much dealing in corn, and of the corn much came from Thanet. So the name of the Thanet saint would be well known here, and it is on record that part at least of the endowment of the church was given to it by a corn-merchant.

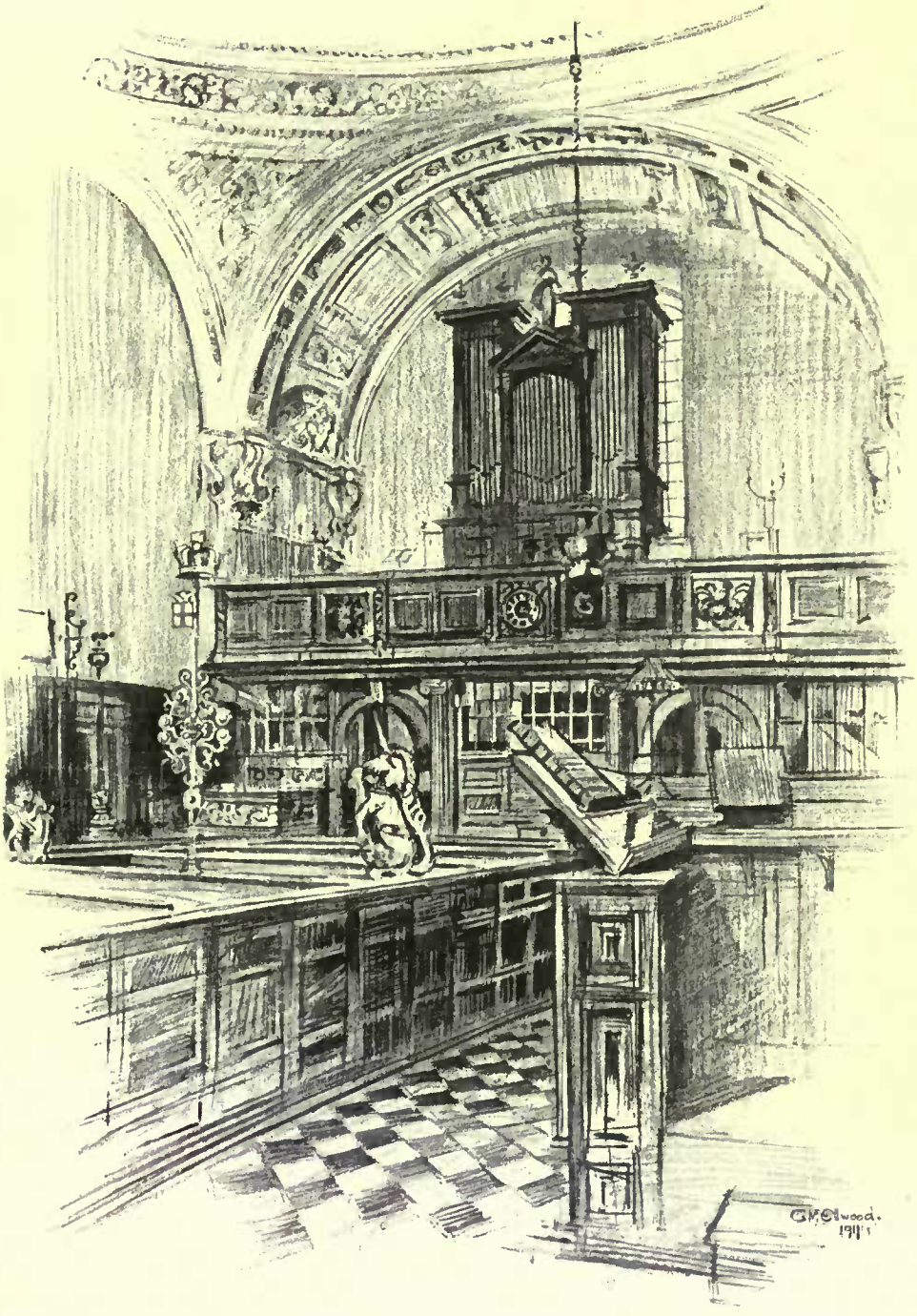
S. Mildred's is among the first churches to which the serious student of Wren's work will turn his steps. Not only is the fabric a very charming and successful composition, but alone among City churches it retains its fittings almost untouched since Wren's time. The interiors which Wren arranged were in perfect accord with the religion of his day. It was a religion for prosperous men, a religion of placid satisfaction rather than of rapt devotion. Anything that suggested mystical worship or missionary fervour was suspect. And yet the churches are no mere preaching-houses. Their sanctuaries are enclosed, their altar-pieces are often very fine. The fonts are beautiful, and have the covers which the constant custom of the Church enjoins. The seventeenth-century Churchman liked to be comfortable, especially when he had arrived at the dignity of churchwarden, and was entitled to sit at the west end in the roomy pew with carved and fretted front which Wren designed for him. He thought also a good deal of the importance of the sermon, and the pulpit was raised high and adorned with carving or inlay, and a sounding-board added to its dignity, though it was by no means necessary in the small churches of the City. But he had some idea of worship also, and the font and altar were duly honoured.

Modern restoration, undertaken in an age when rather narrow conceptions of ecclesiological fitness prevailed, has swept away from most of Wren's churches at least part of their original furniture. High pews have disappeared, and much else with them. But here we have an example of the City church unmodified from the original conception and design, and it is devoutly to be wished that S. Mildred's at least may escape the modernizer.

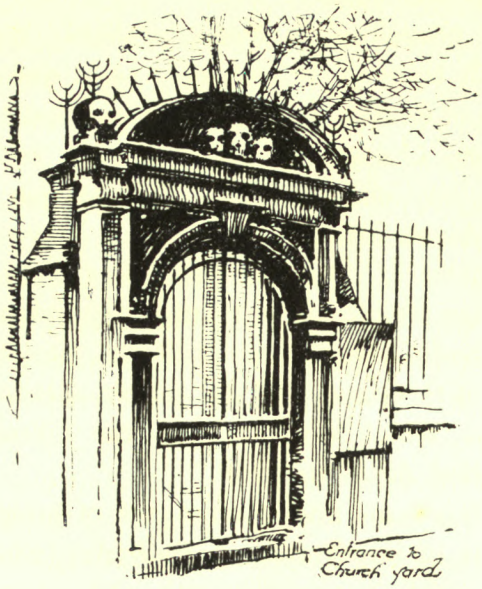
It is one of the five remaining churches in which Wren's dome work may be seen, by which he attained his mastery in dome-construction before the crowning effort of S. Paul's. And, as Miss Milman has noted, Wren would hardly have chosen to give S. Mildred's a dome unless he had been anxious to practise himself

in dome-construction, for the plan of the site was not, as in other cases, almost square, but an oblong. Wren managed it by cutting off the east and west ends into bays, under panelled barrel-vaults, and so gaining a square space in the middle of the church, over which he raised a shallow dome above a bold cornice. The western bay has its organ-gallery, an excellent, simple composition; the eastern bay forms the sanctuary. The middle of the church is occupied by a solid block of pews; the corporation pew has especial splendour, being adorned with a lion and unicorn, facing an elaborate sword-rest. The pulpit, with a beautiful but over-large sounding-board, and the reading-desk are against the north wall; the church-wardens' comely pew at the west end, the fine altar-piece of Corinthian columns and pilasters supporting an entablature and curved pediment, and the font in its recess combine to make an interior of great unity and restfulness. And the royal arms set up in a panel of great size by the pulpit, with the C.R. of the second Charles above them, remind us that seventeenth-century Churchmen had good reason to be stout royalists, and that Sir Nicholas Crippe, one of the benefactors of S. Mildred's, was a Caroline of the best, and, as his epitaph elsewhere records, "a loyal sharer in the sufferings of his late and present Majesty."

Shelley and Mary Wollstonecraft Godwin were married here in 1816. They, and the several generations of loyalist Crippes, are the only notable names associated with the church.



St. Mildred's, Bread Street, E.C.



ST. OLAVE'S *Hart St. E.C.*

SAINT Olave's, Hart Street, is one of the churches which escaped the Great Fire. The church is dedicated in honour of the royal saint, Olaf of Norway, who was commemorated in the dedication of three other London churches, which remind us of the days when Danish ships thronged the Thames, and Danish merchants settled in London.

The church is in the latest period of Gothic, that Perpendicular style which, though it marked a decline from the highest art, was yet indigenous, and possessed of so many practical advantages that it approved itself to the English mind, and survived longer than any other style had done. Its rise coincided with an active era of

church-building, and it left us a vast legacy of new and rebuilt churches in town and country alike.

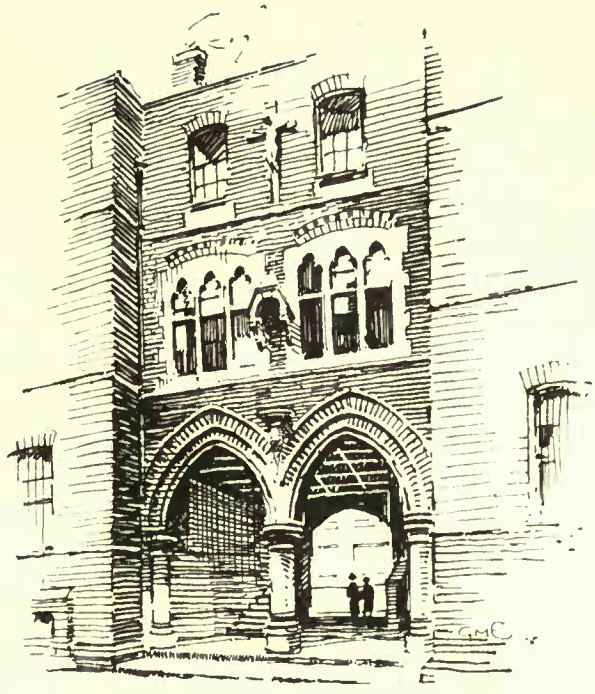
The present church of S. Olave probably replaced an earlier building of which there is no record. It is quite small, but is a pleasant example of its type, having north and south aisles, separated from the nave and chancel by good arcades, and a fine oak roof uninterrupted by any chancel-arch. Restoration has swept away most of the woodwork introduced during a previous restoration in the reign of Charles I. But, on the other hand, the church has gained some things which did not originally belong to it—carvings from the demolished Church of All Hallows', Steyning, a parish now united with that of S. Olave, and the pulpit, attributed of course to Grinling Gibbons, which was once in the Church of S. Benet, Gracechurch, pulled down in 1868.

The church has some fine monuments of prosperous merchants and other persons of importance in their day, who were connected with S. Olave's parish in the sixteenth and seventeenth centuries, when the parish had an assured social standing and no little wealth.

By far the most interesting personal association with the church is that of Samuel Pepys, whose house was in Seething Lane, which runs by the east end of the church and the churchyard. Pepys, for all his weaknesses, was a fairly regular church-goer, though, as he notes in his diary, a gap of nine or ten weeks in his attendance was not unknown. He went much to S. Olave's, though his position in the Navy Office led his steps often to Whitehall on Sundays, where after service in the chapel he might meet the influential men of the day; and his love of music directed his steps also to the Abbey or S. Paul's. On one occasion, alas! he is found at S. Margaret's, Westminster, where he did entertain himself with his perspective glass up and down the church, and what with that and sleeping passed away the time till sermon was done. More often he listened to the sermon, at least at S. Olave's, and set down

in his diary his opinion of it in a few words of very definite praise or blame. Thus he notes: "a sorry, silly sermon"; "a most tedious, unreasonable, and impertinent sermon by an Irishman"; "a stranger preached like a fool"; "a poor, dry sermon." On another occasion, when the parson, looking doubtless to the gallery, had diplomatically begun, "Right worshipful and dearly beloved," he notes "a good, plain sermon." Dr. Mills, the rector, generally met with his approval; strange preachers did not. "A young, simple fellow did preach; slept soundly all sermon"; "an ordinary, silly lecturer, which made me merry." So he sums them up. But once came Mr. Frampton, afterwards the non-juring Bishop of Gloucester, and Pepys was moved to enthusiasm. "To my great joy find Mr. Frampton in the pulpit, and I think the best sermon for goodness and oratory without affectation or study that ever I heard in my life. The truth is he preaches the most like an Apostle that ever I heard man; and it was much the best time that I ever spent in my life at church." We remember that it was to the non-juring Dr. Hickes that he turned in his last illness, having known him when he was vicar of the adjacent Church of All Hallows' Barking; and it was Hickes who committed his body to the grave. Such a man, for all his faults, deserved commemoration in the church where once he worshipped, where he erected high on the north wall of the sanctuary the delightful monument to his patient wife, "poor wretch!" and where they rest side by side in one vault. His own monument was not set up till more than two centuries had passed, and then by public subscription. It marks the place where Pepys used to sit, in a small gallery reserved for the officials of the Navy Office, and presents his portrait in medallion, with the simple record of the dates of his birth and death.

St. Olave's, Hart Street, E.C.



S^T PETER'S. *London Docks.*

IT is not very easy to find one's way through a maze of East End streets to S. Peter's, London Docks, but the underground railway serves us well. The second station from Whitechapel on the New Cross line is Wapping, and from its narrow platform a winding stair conducts us up a sulphurous shaft to daylight and the riverside, leaving the train to pass beneath the river by the old Thames Tunnel. At the top we are but a few yards from the end of Gravel Lane, among great warehouses and poor streets where barefoot children chase one another among vans and lorries. Much of the parish has been rebuilt within recent years, and large

blocks of workmen's dwellings have replaced the squalid tenements which were there fifty years ago, but even to-day it wears every aspect of poverty.

Hither in 1856 came the Rev. Charles Fuge Lowder, a priest from S. Barnabas's, Pimlico, who represented the desire of several West End clergy to undertake a mission in the East End. Here he laboured for four-and-twenty years, to be known and remembered always as "Father Lowder." The story of his life describes the awful condition of the district when he first came to it. Ratcliffe Highway, hard by, was a sink of the nations. Its population was as mixed as any in the world. It was perhaps the most disreputable street in the whole of London: there flourished the vice which besets a great port, sin and crime were in undisturbed possession. The region offered a challenge to the Church, and she accepted it in the person of Fr. Lowder.

S. Peter's was at first a mission district of S. George's in the East. Eminent Churchmen, including Dr. Pusey, came to its support; it was staffed by Fr. Lowder and one or two like-minded priests, and it had its first homes in Calvert Street and in a church which it acquired from a Danish congregation in Wellclose Square. The mission encountered all manner of opposition, from those whose trade in vice seemed to be threatened, from those who disliked the teaching and the type of service which the mission offered, and from the dire poverty and the shifting population of the district. But in spite of all a little congregation was soon built up, and a permanent provision was made for it.

On S. Peter's Day, 1865, the first stone of the new church in Old Gravel Lane was laid. The building was costly, for the swampy nature of the soil necessitated exceptional foundations; the clergy house beside it is actually built on piles. The church is still unfinished, and the west front is temporary, but it was consecrated on June 30, 1866, and thenceforward the work of the parish was consolidated and extended steadily, through trials of poverty and

cholera and prosecutions which would have daunted a lesser man. Fr. Lowder died at Zell-am-See in 1880, but under Fr. Suckling, Fr. Mackonochie, and Fr. Wainwright the splendid tradition which Fr. Lowder inaugurated has been maintained.

We approach S. Peter's under a wide archway which divides into two blocks the ground-floor of the clergy house, built in Fr. Lowder's memory. The church is externally of yellow brick, now almost black; the interior is in red brick, with patterns in black brick, and with stone columns and dressings. The nave is of three bays; there is a lofty clerestory under a high-pitched open timber roof. Beyond the short transepts the chancel is of two bays, with a chapel on the south side, and a smaller chapel on the north. There is some fair glass in the chancel windows, and a painted and gilded rood rises from a beam across the chancel, while the organ-loft just westward of it is a good feature. Numerous pictures adorn the walls; the feeling of the church is eminently devotional. Westward of the south aisle there has been added in recent years a baptistery, from which a winding stair gives access to the clergy house; and the stair, passing under a great bracket which carries the font-cover, is a piece of thoughtful planning. The church, of which Mr. J. F. Pownall was the architect, is not of great merit, but it fulfils its purpose very well, and has been loved and well used by the people ever since its consecration. The parish has been so greatly bettered that even in its present poverty little remains to recall the heroic struggle which Fr. Lowder waged unwearyingly with sin and indifference, but the church will always witness to the saintly life and devoted work of one who was indeed a valiant missionary priest.

St. Peter's, London Docks

ST STEPHEN'S. *Walbrook.*

OF the many churches which Wren built after the Fire of London, churches wonderfully varied and having each its distinctive features, the first place has by general consent been assigned to S. Stephen's, Walbrook. Its exterior is quite uninteresting, for Wren accepted the limitations imposed upon him by the nature of the site and its domination by neighbouring buildings. It was always his desire to make the most of the resources at his

command, and in this case it would have been merely wasteful to spend money on an impressive exterior. The church is now liberated from some of its former surroundings, and can be better seen, and the plain exterior offers but little promise of an interior effect so full of dignity and grace.

It is one of the earliest of Wren's city churches, having been begun in 1672, and finished seven years later. It presents one of the first of his domes, and the most successful, with the exception of the crowning triumph of S. Paul's, towards which all the domes that he constructed for parish churches seem to have been essays and experiments, since after the dome of S. Paul's took final shape in his plans he designed domes no more. It is also the first of the churches in which the architect, dealing with a rectangular site which had to be used to its fullest extent, so planned his interior as to gain something of the effect of a cruciform building. And though in these two respects it was tentative and experimental, yet neither in dome nor in plan was it surpassed by any that he designed in the years of a fuller experience. Its immaturity is apparent only in the poor and stunted spire, so unlike his later work, which surmounts the plain tower, in the porch on which Wren concentrated his exterior ornament, and in a certain coarseness of interior detail.

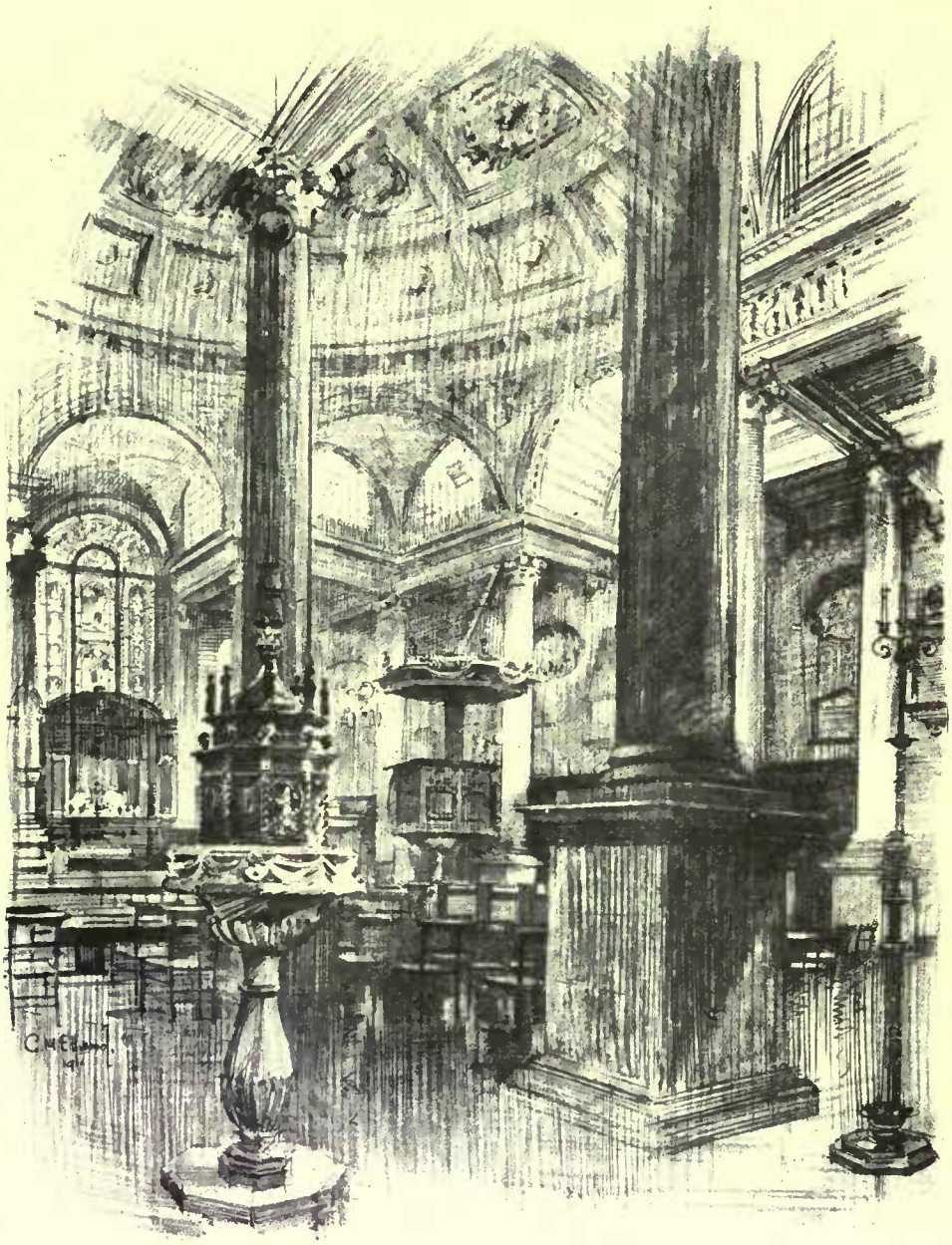
Through the door from Walbrook the ground floor of the church, raised a good deal above that of the street, is gained by a flight of steps in an enclosed porch. The interior is a parallelogram measuring about eighty feet by sixty, though the impression of a much larger church is conveyed. The two bays nearest the west end have double aisles, divided from the nave by Corinthian columns. The eastern bay has also a space the width of the double aisle, on either side of the recess which contains the altar. But in the middle of the church the aisles are suppressed, in order to gain a square space covered by a rather shallow dome, springing from an entablature on eight arches with no intervening drum, the dome being divided into ornamented compartments and lighted by a lantern at its apex. The

effect is singularly light and impressive; cross views from any part of the church show column behind column terminating in the recesses of each end and of the quasi-transepts, and the whole interior is a masterly example of Wren's genius.

Adverse criticism has indeed been directed against the inadequate support given to the dome where it rests upon the re-entrant angles of the architrave. But the impression of inadequate support is removed by the recollection that the dome is of timber and lead, and that it is therefore comparatively light in construction. There were those of Wren's contemporaries who thought that the support was not only apparently but actually inadequate, and that the dome would fall; and it is recorded that Wren came to the church at the moment when he knew that its last supports were being removed, and that his friends found him kneeling in thanksgiving when its safety was proved.

The interior effect of the church has been greatly marred by the removal of the wainscoting and pews. It is true that the original pews were put in against Wren's wish, by the patrons of the church; but it is nevertheless impossible to approve the nakedness of the high bases of the columns, and the covering of the floorspace with meagre seating, wholly alien to the spirit of the church. Yet nothing can destroy the beauty of the church, which greatly impressed Canova himself. The font with its beautiful cover is worthy of study, and it has been aptly included by Mr. Ellwood in the foreground of his drawing of the interior.

S. Stephen's adjoins the Mansion House, and has always been in close touch with civic life, and with the Lords Mayor of London. But it has no association with great personalities, if we except Sir John Vanbrugh, who was buried here in the family vault.



St. Stephen's, Walbrook

THE CHURCHES ARE OPEN ON WEEKDAYS AT THE TIMES GIVEN

All Hallows' Barking—7.30 a.m. to 9 a.m.; 10 a.m. to 5.30 p.m.

All Saints', Margaret Street—6.30 a.m. to 9 p.m.

Christ Church, Spitalfields—9.15 a.m. to 1 p.m.

Great Saint Helen's, Bishopsgate—11.30 a.m. to 4 p.m., except on Saturdays and Bank Holidays.

Holy Redeemer, Clerkenwell—7 a.m. to 5 p.m.

Holy Trinity, Sloane Street—11 a.m. to 4 p.m. (Michaelmas to Easter); 11 a.m. to 5 p.m. (Easter to Michaelmas).

St. Alban's, Holborn—6.30 a.m. to 9.30 p.m.

St. Bartholomew's, Smithfield—9.30 a.m. to 5 p.m.

St. Bride's, Fleet Street—11 a.m. to 3 p.m.

St. Catherine Creechurch—12 noon to 2 p.m.

St. Clement Danes—10 a.m. to 1 p.m.

St. Columba's, Haggerston—6.45 a.m. to 9 p.m.

St. Cuthbert's, Philbeach Gardens—6.30 a.m. to 9.30 p.m.

St. Cyprian's, Dorset Square—7.30 a.m. to 6 p.m.

St. Giles's, Cripplegate—10.30 a.m. to 12 noon; 2 p.m. to 4 p.m.

St. Margaret's, Westminster—11.30 a.m. to 1.30 p.m., except Saturdays.

St. Martin's-in-the-Fields—10 a.m. to 4 p.m.; except Saturdays, 9 a.m. to 12 noon.

St. Mary-le-Bow—10 a.m. to 5 p.m., except Mondays.

St. Mary-le-Strand—10.45 a.m. to 12.30 p.m. ; Wednesdays and Fridays, 10.45 a.m. to 2 p.m.

St. Mary Magdalene's, Munster Square—7 a.m. to 9 p.m.

St. Mary's, Primrose Hill—7.30 a.m. to 6 p.m.

St. Mildred's, Bread Street—1 p.m. to 3 p.m.

St. Olave's, Hart Street—12 noon to 3.30 p.m.; Saturdays, 12 noon to 2 p.m.

St. Peter's, London Docks—6.45 a.m. to 1 p.m.; 2.30 p.m. to 5 p.m.; 6.30 p.m. to 8.30 p.m.

St. Stephen's, Walbrook—12 noon to 3 p.m., except on Saturdays.

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